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Teacher's Manual for

MY WORLD AND I

ELEANOR BOYCE / MIRIAM NORTON

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THE NEW WORLD READERS

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70 Bond Street, Toronto 2

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Preface

The Place and Importance of Reading

The place and importance of reading as a subject of instruction and an essential skill in education can hardly be over-emphasized. Emphasis has always been placed on the development of reading skills in the elementary school. There is now, however, an increasing understanding that the child must not only "learn to read" but must also "read to learn," and that these two aspects of development cannot well be separated. Since the child's progress in school depends largely upon intelligent and effective reading, it is necessary that all teachers be teachers of reading. It is clear that inefficient reading habits impair the child's "reading to learn"; it may well be, in some instances at least, that failures, recorded as failures in specific subjects, should be regarded as failures in reading.

In fact, of all the activities carried on in schools, there is none which functions more readily or more effectively in the child's total environment than reading. The school, therefore, must accept the responsibility for the child's acquisition of this important skill, with full appreciation that it is immediately functional in many phases of the child's total development.

The mistaken assumption that reading was a relatively simple and easily mastered mental tool was the basis for placing the responsibility for instruction in reading on the teachers of the lower grades in the elementary school. This traditional concept required that children be retained in these grades until a certain specified degree of reading skill was achieved. Increased appreciation of the complexity of reading as a mental skill and of the place of reading in many other intellectual activities has brought about a changed outlook. It is not unreasonable to assume that, as the field of study increases in breadth and depth and as the student's responsibility for his own progress increases, the necessity for intelligent and effective reading habits increases. Therefore, teachers in secondary schools and colleges must assure themselves that their students have mastered this essential skill. Although the necessity for reading instruction at all school levels has always existed, it is only in recent years that the problem has been fully appreciated at post-primary levels.

The great emphasis placed on reading in education is further justified by an examination of the place and importance of reading in our present civilization. The one who reads intelligently has today free access to all the experiences and accumulated wisdom of mankind. The one who has not mastered this skill is denied many of the potential gifts in our modern society and may, indeed, be enslaved through the very skill which would have provided the key to these gifts.

Interest and Reading

The emphasis in modern education is definitely placed upon the needs of the individual, rather than upon the requirements of the curriculum. This emphasis presupposes a knowledge of the abilities and interests of the individual. Examination of these factors in education has shown that frequent failure results in emotional strain, unsatisfactory social adjustment and imperfect personality development.

Even a casual acquaintance with the work of the modern school reveals that reading is more skilfully taught than it was even a decade ago and that the uses and purposes of reading are more exactly integrated into the school programme. It may well be that the greatest factors contributing to this improvement are increased use of children's general interests in the motivation of reading instruction and increased appreciation of the reading interests of the children themselves.

The very close relationship between reading skill and total experience offers the school great opportunities to motivate growth in reading skill. Once the functional value of reading becomes apparent to the child, it is obvious that he will be interested in increasing his ability in this skill. The reverse of this condition is also true—so long as the purposes of this instruction and the uses of this skill are vague and remote, intrinsic interest is lacking. Reading “to read” is a non-functional activity, “a process that begins and ends in itself.” This misplaced emphasis on means, rather than ends, can result only in confusion and frustration.

Sincere effort and high intelligence cannot offset this confusion. It may well be that this non-functional approach is one of the causes of lack of growth in reading which necessitates expensive remedial reading programmes.

Not only does successful teaching of reading require that the *child* appreciate the functional value of reading, but also it requires that the *teacher* understand the ways in which this skill functions in the child's total experience. While this applies in the broadest view of education,

it is most vital in the development of further growth in reading. It is clear that reading, which is, in effect, a form of experience, offers opportunities for motivation as wide as the learner's experience itself. There are, indeed, few areas of learning activity which do not present opportunity for reading and, consequently, for growth in reading. The discerning teacher will observe also that the appeal of reading becomes even greater as higher levels of maturity are reached.

Complete understanding of the ways in which reading is functioning in the total experience of the child can be secured only by careful study of the individual. On such a basis a flexible, challenging reading programme which is easily adjusted to the needs of the child can be established. The emphasis in such a programme will be the functional use of reading skill. The activity itself will be pleasurable, particularly as difficulties necessitating increased skill are gradually encountered and overcome. This, then, is the place of interest in the motivation of instruction in reading.

FREDERICK MINKLER
General Editor

The Reading Programme in the Junior Grades

THE NATURE AND IMPORTANCE OF READING

To the teacher of the junior grades (IV, V and VI) comes a special and enjoyable challenge in the teaching of reading. Here are children, keen and interested, who have had three to five years of reading. Some are avid readers, ready for the more intensive reading awaiting them; others are slower, still unable to read primary reading materials and in need of constant encouragement. The teacher's task is not only to understand the pupils of the junior grades and the junior grade programme but also to understand primary reading goals and techniques, in order to carry the skills of the primary grades through the systematic sequences of the junior grades. This opening chapter gives a bird's-eye view of the primary and junior grade reading programme, to provide a review of the salient points for teachers, and to encourage them to study professional books on reading for a more thorough treatment.

By reading, a child can gain not only an understanding of himself, but also of social problems. His success in school, and later in life, is largely related to his success in reading.

Junior grade reading is an integral phase of the school reading programme. It is in these grades that rapid improvement, a broadening of interests, and a perfecting of known skills should take place. Therein lies a challenge to the teacher of these grades to realize that, under his guidance, a pupil may develop either a permanent, positive dislike for reading or, on the other hand, a permanent, positive interest in reading.

To understand the characteristics and objectives of our reading programme, we should examine the three types of reading taught in our schools.

In *Basic Reading*, or *Developmental Reading*, we build reading habits, attitudes and skills in a systematic, continuous way, always keeping in mind the needs of the individual. To give the pupil training in varied reading skills a wide variety of selections such as are found in basal readers is necessary.

In *Study* or *Functional Reading*, the teacher helps the pupil to use his reading skills by reading reference books and textbooks in the content subjects. He may be seeking items of information for a report, or trying to find a solution for some specific problem. To read texts in arithmetic, social studies and science with understanding, the pupil must have a good foundation in the basic skills.

In *Recreational Reading*, the pupil reads selections of his own choice for enjoyment, appreciation and information. This is free and unapplied reading in which he relaxes, satisfies his curiosity, develops new tastes and permanent interests.

SOME CHARACTERISTICS OF THE READING PROGRAMME

1. The teaching of reading should be a systematic, continuous process from kindergarten through college. It cannot be mastered once and for all in any one grade. This implies that every teacher is a teacher of reading, and that the reading problem is an all-school problem.

2. The reading programme is a slow, deliberate, carefully-paced programme whereby teachers instil a love of reading, strive to develop independent and critical readers, and also aid in the whole development of the child.

3. This sequential growth of reading skills is in each stage of the reading programme—through the reading readiness stage, the initial reading stage, the rapid progress stage, to the extension and refinement stages.

4. The reading programme should combine development of skills and development of interests. The child's own interests will provide the intrinsic purpose for his reading. The skills should be taught in every reading subject and at every level.

5. It recognizes individual differences. A requisite is knowledge of, and competency in, testing and grouping.

6. It uses lesson procedures based on sound educational principles.

7. An effective reading programme should make use of enterprises, including puppetry and drama, as extensions of basal reading materials.

8. It should provide for both retarded and gifted readers.

9. It should be directed by intelligent, well-informed teachers who can develop wholesome attitudes and interests in all types of pupils.

READING AIMS FOR THE TEACHER

Help the pupils:

1. Cultivate desirable attitudes and purposes for reading.

2. Read for information and pleasure.

3. Develop interpretation through comprehension, reasoning and memory.

4. Locate and organize information from the text and reference books.
5. Increase and clarify vocabulary through efficient use of many aids in word recognition and deriving meanings.
6. Develop ability to read different types of material fluently and appreciatively.
7. Increase rate of silent reading and adjust the rate to the type of material and purpose in reading.
8. Improve the quality of oral reading.
9. Apply reading skills in every reading situation.
10. Develop a permanent interest in reading and an appreciation of good literature.

These aims are interlocking and must be represented in an effective balanced reading programme.

FUNDAMENTAL PRINCIPLES UNDERLYING THE TEACHING OF READING

Psychological Principles

The principles underlying a reading lesson, and essential to achievement, are the psychological principles of learning.

1. It is easier to learn from meaningful material.
2. Purposeful learning is more rapid and more permanent; the more intense the purpose, the more rapid the learning.
3. Without understanding and purpose, the laws of effect, use and exercise will have little value. Intensive drill and long practice cannot have lasting results without proper motivation and comprehension.
4. Effective learning requires rich environment replete with experiences.
5. The continuity of learning aids is of greatest value in the following order: *Direct Experience* (doing); *Observing* or seeing; *Visual Material*—television, movies, slides, pictures, maps, diagrams, etc.; *Discussing and Telling*; *Reading*. (Reading is the most abstract and difficult of the learning aids.)

Child Development

Remember: *Children differ.*

1. Each is a unique individual with varied interests.
2. Each should be taught where he is, i.e., on his own learning level.
3. Each has his own learning rate marked by variability, but growth is continuous. Each child must do his own learning.
4. Each child has basic needs: a sense of belonging, affection, security, achievement, success, independence, etc.

The Reading Lesson

1. There must be teacher readiness: a knowledge of child's abilities, interests, problems, strengths, weaknesses, techniques and experiential background.

2. There must be pupil readiness: physical, emotional, social and mental; background of information; language readiness; knowledge of necessary reading skills.

3. There must be reading readiness, that is, a preparatory step for every lesson.

4. There should be mutual understanding or rapport between pupil and pupil; pupil and book; pupil and teacher.

5. The lesson should be developed from the known to the unknown, from the whole to parts.

6. There must be pupil-identified purposes and problems to be solved.

7. More specifically two other basic principles are: (a) the child's first reading of a lesson should be silent; (b) silent reading should precede oral reading unless the teacher is testing the pupil.

8. Information necessary to solve the problem should be selected, related and organized.

9. Conclusions and solutions should be reached, and applications of these made by the pupil.

THE PUPIL—HIS NEEDS AND INTERESTS

Pupils in the junior grades are ready for sustained and wider reading. Though their physical growth is slow, their mental growth is rapid and their reading interests are broader and more specialized. They are eager, alert and serious.

A pupil in these grades has many social and emotional needs that must be satisfied if he is to be a happy, well-adjusted individual. He must have a feeling of belonging and status with his peers. He needs affection, achievement, success and independence. Reading materials can help satisfy those needs. Stories of earlier days should make his life of today more meaningful. Stories of good citizenship may arouse his admiration and self-identification with the hero. Stories of pathos are likely to enlist his sympathy, and give him some insight into his own and others' difficulties. Stories of humour will provide opportunities for him to read for fun.

When a child desires to read more books, to read a better type of book, and to purchase books for his personal library, the teacher knows the child's recreational reading is improving. Rapid progress in reading depends on strong motives and an inquiring attitude, as well as on accurate interpretation and broad interests. Teachers should arouse the child's interests and stimulate more and enduring interests.

READING SKILLS

There are reading skills for every purpose, every type of reading, every kind of programme, and every level of instruction. All reading skills are interrelated, and the individual does not isolate them in the reading process.

If we are developing or practising these skills or abilities, they belong to our Basic Reading Programme. If we are applying them (using them in content subjects), they belong to our Functional Reading Programme, and when we are using them in our pleasure reading they belong to our Recreational Reading Programme. The following account of reading skills will be useful for study and reference purposes.

Word Recognition, Including Meaning

It is not enough to see a word and pronounce it correctly unless we associate with it the correct meaning. Many children, who read aloud easily, do not understand what they are reading. Other children, who falter in their reading, may grasp the meaning quite accurately. The one group needs training in comprehension skills, the other in word recognition skills. All word recognition skills are important: picture clues, context clues, phonetic analysis, structural analysis and dictionary usage. Inadequate teaching of these is the greatest cause of retardation.

Word recognition in the primary grades has been taught largely through two aids, phonetic analysis and structural analysis. Phonetic analysis can be continued in the junior grades for those pupils who need it. Review of phonetic principles, and the application of these, to certain plurisyllabic words is a pleasant experience for most children. Phonetic analysis and structural analysis are essential to dictionary usage. A review and continuance of syllabication principles should be taught in the junior grades. The use of the dictionary usually starts with Grade IV, but picture dictionaries have been used in the primary grades, and the reader glossary frequently in Grade III.

The New World Reader Manuals suggest a definite list of dictionary skills for these grades: alphabetical order, guide words, syllabication, accent, diacritical marks, respelling, preferred pronunciation, selecting appropriate meanings, abbreviations and sources of some words. To achieve mastery over these techniques requires systematic and continuous practice.

It is the teacher's task to help the child recognize the meaning of a word through association, by use of context clues, picture clues, structural analysis and dictionary skills.

Comprehension Skills, Including Critical Reading

Comprehension involves a clear grasp of the author's meaning. An adequate background should be provided by the teacher whenever

necessary before attempting to teach a new lesson. Comprehension also involves finding and selecting main and subordinate ideas and following directions. The long stories in the reader are divided into parts to help the pupil in his selection of main ideas. Exercises in workbooks give him similar training in shorter selections. Using imagination, interpretation of illustrations, prediction of outcomes, making comparisons and drawing conclusions are other important aspects. If teachers do not train the pupil to react intelligently to what he reads, to reflect and evaluate, training in comprehension and memory will be of little value. Comprehension should improve gradually and steadily through all grades.

In critical reading two questions a pupil might ask himself are: "What do I think about it?" "What should I do about it?" He could determine whether the story is true or imaginary; how he would act if he were the boy in the story; which character he likes best and why. In the primary class we started by supplying the inference, e.g., "How do you know Tom was a kind boy?" Later the pupil can make his own inferences. When the pupil can interpret and judge the ideas presented, and follow by using the ideas in some new way, he is doing creative and critical reading.

Organization Skills and Retention

To comprehend the organization of a selection, the pupil must see the relationships of the parts to the whole; evaluate the parts into main and subordinate; select the essential parts; and arrange into an outline, summary or notes. Organization is an important factor in work-type reading. In primary grades, training was given in matching meanings; listing and classifying ideas; sequence of events. In succeeding grades training is given systematically in summarizing and outlining.

The ability to retain ideas from our reading, and to use them by communicating with others, is of much greater value than memorizing exact passages in a book. This activity of retention can be improved by training in making outlines and summaries.

Locating and Using Information

Location of information can be taught in every lesson involving reading. Information can be found in the table of contents, in the pages of the text, in the illustrations and diagrams, in periodicals and reference books, in classroom, school and public libraries. Efficient readers can make use of the information and profit from what they read through their use of comprehension, organization and retention skills.

Related Language Skills

The teacher is concerned with four aspects of language: listening, speaking, reading and writing. Listening and speaking are inseparable parts of oral language; reading and writing are facets of written language.

The child must be able to read before he can write. There are many opportunities for teachers to point out correct usage and language structure in the reading lesson. Creative writing may easily follow as a result of a child's interest in the reading lesson.

Rate of Reading Comprehension

This is subdivided into four parts:

- | | |
|--|------------------|
| 1. Fluent phrase reading and emphasis on speed | 3. Rapid reading |
| 2. Slower rate for study purposes | 4. Skimming |

In Grade IV, teachers stress fluent phrase reading; in Grades V and VI there is emphasis on speed. Training in reading for study purposes is given, to some extent, whenever we have the child organize his information in detail and answer inferential questions. Training in rapid reading is given daily practice in the silent reading step of each lesson procedure. The ability to skim is developed whenever a child looks rapidly through a story for a name or main heading, through the contents for some title, or through the dictionary for a word.

Without comprehension, the reading rate is meaningless. Hence the pupil should be trained to adjust the rate to his purpose and the type of material. In the final analysis, a pupil's rate of reading depends upon the difficulty of the material and his purpose in reading it.

GROUPING IN THE CLASSROOM

What consideration should the junior grade teacher make for individual differences?

That children differ is a recognized fundamental principle. They differ physically, emotionally, mentally and socially, as well as in needs and interests. They vary widely in capacities and in achievements. They vary widely in their range of reading ability. Frequently, a teacher of Grade VI is not only a teacher of sixth grade reading but a teacher of all the reading grades found in a one-room rural school.

What can be done? Teachers must know the pupils, their characteristics, needs and interests if maximum progress is to be made. Then, to be fair to each child and to develop his ability to its full capacity, teachers should do much individual teaching on the child's own level, and at his own rate of learning, and lead him on to successively higher levels. Although teachers of large classes cannot teach all their pupils individually, they can group them according to their achievement and do as much teaching as possible in groups.

What conditions are fundamental to grouping?

1. Teachers should believe in grouping. By this means they are trying to help pupils read more effectively, trying to prevent retardation,

trying to help them make more rapid progress, trying to arouse and stimulate worthwhile attitudes and interests.

2. The pupils should believe in grouping. By this means they can have a better foundation, advance more rapidly, and learn with greater enjoyment.

3. The pupils must be ready for grouping, not only by accepting the idea enthusiastically, but also by learning good work habits—how to work well, how to work independently, and how to work co-operatively. They should be stimulated to work at their fullest capacity. They should be trained to share in the day's planning of activities.

What kinds of grouping can be made in classrooms?

1. There may be groups based on pupils' *interests* as used in committees for projects, research, enrichment, etc. This is a purposeful, co-operative type of learning, and when subjects are integrated or fused, basal textbooks may be used as references, and a variety of supplementary books are also used.

2. There may be temporary groups based on pupils' *specific needs* in reading. Certain pupils may need help in: word recognition techniques; vocabulary development; reading graphs and charts; general significance of a passage; reading to note details; reading speed, skimming; locating information; reading to organize; critical reading; oral reading.

3. There may be groups based on *pupils' achievement*, e.g., in reading, spelling and arithmetic, according to the level the pupil has reached.

4. Grouping by *mental ability* does not always work well because it may exclude the social, physical and emotional development which deserves consideration. In achievement and interest grouping, the factor of mental ability must ever be kept in mind, for some are fast learners and can progress rapidly whereas the slow learners need shorter and more frequent lessons. A group composed of slow learners and fast learners must be flexible.

Grouping by invitation, social and friendship groups are variations of some of these four kinds.

What are the bases of grouping for reading achievement?

PREVIOUS TEACHER'S RECORDS / Consultation of accumulative record cards provides a general idea of a child's achievement level. However, during the summer there may be a loss or gain, and dependence on the June reading level is not always possible. Useful information, too, comes through conversations, previously given inventories and questionnaires.

PRESENT TEACHER'S OBSERVATIONS / Through observations in daily teaching and supervision teachers can evaluate pupils' responses, their

attitudes, their method of word attack, the depth of their comprehension, the rhythm of their oral reading, the rapidity of their silent reading, their varied interest and their readiness for the reading of that level.

INFORMAL TESTS / A second method of appraisal is by informal tests devised by the teacher to review and appraise both the work taught and the needs of the pupil. Informal tests may be either silent or oral, objective or subjective in type. They may test one lesson or a series of lessons and thus measure the gains of the pupil. Every teacher should set up many informal tests and give them frequently and regularly. Some of the standards that should be maintained by most of the members of each group are: 75% comprehension, 95% accuracy and pronunciation, freedom from tension, rhythmical reading and a conversational tone.

STANDARDIZED TESTS / A third method of appraisal which gives uniform objective tests and provides a basis of comparison with national standards is by standardized tests. The pupils who are below and above norms are considered those who need special help and guidance. A pupil's competence in one skill of reading can be compared with another skill. This comparison also provides a measure of comparison with the individual's previous records if the tests are given regularly two or three times a year, and can show the amount of growth. In this way they can be used as a means of grouping.

VOCABULARY SAMPLING TESTS (for individuals) / One of the most helpful individual tests to administer is a vocabulary sampling test of 15 to 25 words chosen at random from the Word List (page 433) of the Reader. The purpose is to see how rapidly a pupil can recognize these words. He should obtain 95% to 100% accuracy before trying the reader of the next level.

To obtain a complete picture of a pupil's reading ability, combined results of the above five bases are essential. The busy classroom teacher will not have time to use all of these methods except for a few special cases. However, she can constantly be on the alert to notice whether the pupil is making satisfactory progress, and should consider transferring him to a more suitable group when necessary.

What are some suggestions for classroom grouping?

A list of techniques and suggestions teachers have found helpful are as follows:

1. If inexperienced in small group teaching, begin gradually. Establish rapport and good work habits with the class as a whole before starting a two-group system. When two groups are well organized, start a third if desired. Some teachers have four groups and some multigroups taught by pupils.

2. Discuss the arrangement of furniture with the class and make them familiar with the mechanics of moving furniture early in the year.

3. If desks are stationary have a reading "centre" of chairs near a chalkboard. Occasionally sit with the pupils and be a member of the group or reading club.

4. Make the "low" group feel as important as the "high" group. Help to promote an atmosphere of warmth, friendliness, pride and willingness in each group. Use a "buddy" system for pupils who need special help.

5. Appoint a chairman for each group and direct him in his responsibilities. Rotate this office frequently.

6. If names are chosen for reading groups, be sure there is no association between the name and group ability. A popular practice is to name the group after the chairman.

7. Have flexible grouping because of varying rates of progress and because of irregular attendance.

8. Be sure that directions for assignments are given clearly and understood by the pupils. Provide a variety of challenging and helpful seatwork activities. Check the work faithfully.

9. Do not allow the pupils to keep their basal readers in their desks or to take them home before they have finished them.

10. Confer with parents regularly by letter, report or interview. Be frank with both parent and child regarding the specific instructional level.

11. It is of interest to have a common topic for the group lessons from time to time: The Ways of the Wild; Tales of Laughter.

12. Evaluate the work of each group and with the class as a whole after each lesson or unit.

13. Have a list of skills available for checking purposes.

14. A suggested length of teaching time is from one hour to one and a half hours daily. One suggestion is to teach the C group five times a week, the B group four times and the A group three times. Teach the class as a whole frequently, using poems and stories. Teach the class as individuals during recreational reading.

READING AS ONE OF THE LANGUAGE ARTS

It is sometimes easy to forget that reading is part of the total language experience of children. In essence, reading is *visualized* language, and must play the continuing role in the individual's growth and development that spoken language plays.

It is significant that a child first learns to react to gestures and words. When he can do this, he is able to recall and remember. His growth in language closely parallels his growing experience. The very young child continues to clarify and refine his *ideas* concerning that growing experience as he babbles constantly about it.

The language which a child hears, and later reads, soon becomes part of his total experience. He continues to clarify and refine his ideas concerning what he has heard or read by recalling and remembering experience, or ideas related to experience, and by attempting the ultimate clarification through speech or writing. This is how he forms his *concepts*, those mental "images" which are generalized from many separate ideas about his environment. This is how his *principles* and *habits* of thinking develop.

Growth in language, then, is the interaction of experience upon language on the one hand, and language upon experience on the other. Words heard or read have meaning only when they serve to recall, clarify or extend ideas or concepts formed from earlier experience. To illustrate this, let us think of the "meaning" of the word *airplane* for the city child whose only experience of it has been in terms of a speck in the sky viewed from his narrow piece of pavement. Through experience—real or language-type—his ideas about *airplane* may extend to include the two-seater down in a country field, a giant air-liner dwarfing him on a runway, or the sensations of an actual flight in what might seem a frail enough conveyance.

Recall, clarification and extension of ideas must be an integral part of every reading experience, just as it should be of every listening experience. The highest point in the whole language process is reached when the child attempts to *express* what he is thinking. *This implies more than remembering and repeating words seen in print.* Too often the discussion part of the reading lesson puts a premium upon remembering words seen in print. For this reason, the simple invitation, "Tell us about the airplane," is often a much better guide to true language development than the most cleverly-constructed question.

To the extent that children can be encouraged to examine their ideas about a given area of experience *before* they read about it, clarification and extension of those ideas will take place *while* they are reading. Reference is frequently made in the lesson outlines in this Manual to the children's purpose in the readiness stage of the lesson. This means that they start to think about the area of experience to be encountered before they encounter it. In order to do this, children must examine and express their existing ideas about that area of experience. It usually follows that the subsequent silent reading is characterized by spirited and meaningful examination of new ideas. Invariably only the oppor-

tunity to attempt to express these new ideas is needed in the later discussion. It is the children who must do the thinking, and the clarification of that thinking, through language. The teacher's role is to help them learn how to do this by doing it. (Any method in reading which stresses only remembering what someone else said about a situation cannot be defended.)

CORRECTIVE AND REMEDIAL READING

The New World Readers are basal readers designed for children of average ability who have mastered most of the primary reading skills. They are instructional readers, which no beginning Grade VI child is expected to read without instruction, or without concurrent growth in skill. That some children will fail to master some of the skills involved in some of the selections in spite of careful group teaching is inevitable. Individual corrective and remedial instruction must be part of the daily reading programme. Today's failure for any individual in a group must not become tomorrow's frustration.

For the occasional child of average ability, reading may be a source of frustration and failure because of the lack of mastery of some of the earlier skills in the process. His mind might be equal to the task of grasping and dealing with ideas which he meets in reading at the intermediate level, but he has trouble in recognizing the words which he encounters. For such children, remedial reading is clearly indicated. If they are to remain with their group, it will have to be on a limited-participation basis, with most of their energies being directed towards gaining mastery over the use of context, word beginnings, word endings, vowels and vowel combinations in recognizing common words met in their own grade reading. If the disability is quite severe, expert assistance and advice should be sought. It might be necessary to form a completely separate reading group for such children. The degree of disability in word recognition will determine the nature of the materials and instruction used. Generally, for such children, an "easier" reader is not the complete answer. With average intelligence, and normal desire to learn, such children need a concentrated "course" of instruction. If it is based on "easier" materials at first, it should progress through more demanding materials as rapidly as skill develops. What takes ten months to learn at age seven need only take weeks to learn at age ten.

In any single-grade classroom there may be two or three retarded children, older than the group chronologically, but younger than the group mentally. Such children should not be expected to read the basal reader for the grade. Their degree of retardation will dictate what materials should be used, but a twelve-year-old should not be offered the experiences of the seven-year-old for his reading diet. He needs materials at the twelve year level of interest, but at the seven or eight year level of

complexity. Such materials exist, and may be found under "Remedial Reading" in the educational catalogues of The Ryerson Press and The Macmillan Company of Canada. The vertical climb in reading for such children will be limited by their slower-growing intelligence. Their horizontal development can and should be a happy and profitable experience.

Teachers frequently ask, in some desperation, how they can be expected to maintain three instructional groups in the classroom, and do the thorough, systematic and sequential skills teaching in each group which seems to be so essential. While there is no simple answer to this question, beyond hard work and careful organization, whole-class instruction or practice (retarded readers excepted) is often beneficial in such skill areas as syllabication, structural analysis or use of the dictionary. Grouping for corrective or remedial teaching regardless of the regular instructional grouping is possible if care is used in the selection of practice materials. There may be children from all instructional groups who need to sharpen up their ability to grasp the main idea, sense relationships or analyze words phonetically. To group them for such instruction saves time and energy.

The secret of corrective or remedial teaching is to know what needs to be corrected. It is always possible to organize to give instruction. It is not always as easy to know what kind of instruction to give. Diagnostic tests of various kinds exist to help the teacher in this kind of assessment. At the end of each unit in this Manual a test of skills mastery is provided to assist in evaluating pupils' progress. But the alert teacher will depend to a large extent upon her day-to-day observations to sense who needs special help, and who is profiting from her group instruction.

Reading Materials and Teaching Procedures

THE READER

My World and I is a basal reader planned for use with average Grade VI classes. The selections have been carefully chosen to interest children and to give opportunity for growth in reading power.

The teacher should examine the Reader carefully to note possibilities for extending children's experience in the areas covered by the units. He should also note opportunities for correlating the material in the Reader with such subjects as social studies and science.

THE PUPIL'S WORKBOOK

The Workbook for *My World and I* is designed to help the teacher plan for the pupil's development in the skills of reading. The teacher must realize that the Workbook is not meant to take the place of the teacher. It is simply one source of practice materials. In preparing to teach a selection from the Reader, the teacher should examine the Workbook carefully to note the related exercises and to be thoroughly familiar with the purposes of these exercises.

In planning his skills programme, the teacher may find helpful the list of skills on the inside of the back cover of the Workbook.

THE TEACHER'S MANUAL

The guides to teaching in the Manual are suggested procedures only. The teacher should study each selection with the help of the Manual to note the skills and appreciations that may best be taught through that selection. At the same time, the teacher should select the suggestions for teaching that will do the best job for his particular group of children.

The Manual introduces each unit with a comment to help the teacher decide how best to present the unit to the class.

OUTLINE FOR DIRECTED READING LESSON

Readiness

The main purpose of this step is to make sure that the children have the background of experience necessary to read the selection with

understanding. The teacher should encourage and direct oral discussion in order to make sure that the children have sufficient background to understand the story.

In this step, key words (that is, words essential to the understanding of the story as a whole) should be presented and checked.

The teacher should check the Workbook for possible preliminary exercises.

Purposes, too, for the first reading should be established in the readiness step.

Guiding the Reading

READING FOR GENERAL COMPREHENSION / Unless the story is very long and difficult, the children should read the whole story through, for the purpose established in the readiness step.

When the silent reading is completed, the teacher, in order to check comprehension, should ask questions which cover the important points of the story.

STUDY AND APPRECIATION / This is the real teaching step. Skilful questioning by the teacher should help the children think about what they are reading, make inferences and draw conclusions. Here children should be given practice in skills of word-recognition—getting meaning from context—and in interpretation that goes beyond mere literal comprehension.

If the story has good literary value, the children should be given a chance to savour interesting words and expressions, be taught how to read and appreciate figures of speech and be helped to evaluate character and behaviour.

Enrichment and Other Activities

CREATIVE WORK / Some stories may provide motivation for activities which will advance children's interest such as an art lesson or creative composition.

READING SKILLS PRACTICE / The Manual suggests and the Workbook provides exercises for further practice in reading skills where a selection warrants further work in the skills.

FURTHER READING / When a selection arouses interests beyond the material itself, children should be encouraged to pursue these interests by further reading.

OUTLINE FOR DIRECTED POETRY LESSON

The teacher should realize that apart from the mere pleasant listening to poetry, the ultimate aim of the teaching of poetry should be to develop in children the desire and the power to read poetry by themselves. The

poetry lesson, therefore, must at the same time be an enjoyable experience for the children and a learning experience as well. That is, a poetry lesson should teach children how to read poetry.

Readiness

This introductory step should give children the experience necessary to listen with enjoyment to the first reading of the selection. The teacher should remove any blocks to understanding by briefly discussing key words and concepts and should motivate children's concentrated attention by a question in order to focus listening attention.

Guiding the Reading

READING THE POEM / The children should listen with their books closed while the teacher reads the poem.

APPRECIATION AND UNDERSTANDING / This is the step in which the teacher can help children develop the power to read poetry by themselves. By skilful questioning, the teacher can help the pupils think about the poem and lead them to interpret the poem for themselves. Lesson plans in the Manual will guide the teacher in this questioning.

Enrichment

If the poem is suitable, the children should be encouraged to memorize favourite lines or stanzas, or the whole poem. The teacher should be ready to suggest titles of poems on a similar subject and do everything possible to encourage children to read some poetry on their own. Some poems may be a powerful stimulus to creative art or composition.

READING SKILLS

By the time children reach Grade VI, if they have been reasonably well taught and have made normal progress in reading, they will have acquired some proficiency in the two main sets of reading skills, *word recognition* and *comprehension*.

Word Recognition Skills

The Grade VI teacher must keep constantly in mind the following aspects of the word recognition programme:

1. The continuing growth of a sight vocabulary—realizing the close relation between the number of words a child recognizes at sight and the speed and fullness of his comprehension.
2. The continuing assurance that pupils are applying word attack skills with increasing competency and independence. With respect to word attack skills, the teacher must be particularly aware of the importance of giving children much practice in deriving meaning from context.

Some children reach Grade VI without a secure knowledge of word attack skills. If necessary, these children must be retaught the skills and be given sufficient practice in their use to ensure competence.

The word attack skills that this teacher must check are as follows:

1. Use of **CONTEXT**—sentence, paragraph or story meaning—to derive the meaning of an unfamiliar word, or to extend the meaning of a familiar word form.

2. Use of **PHONETIC ANALYSIS**—the sounds of vowel and consonant letters—along with context to derive the pronunciation and meaning of unfamiliar words. Phonetic principles are used extensively in developing pronunciation of dictionary respellings, and must be known thoroughly if skill in the use of the dictionary is to be attained. The phonetic principles most widely used in Grade VI are reviewed in the early pages of the Workbook.

3. Use of **STRUCTURAL ANALYSIS**—compound words, root words, prefixes, suffixes, contractions, derived words and inflected forms. It is important for children to be trained to look for the **ROOT** or meaning unit of an unfamiliar word, and to derive the change in meaning which the prefix, suffix or inflection has imposed upon it.

For example, *enclosure*: The root or meaning unit is *clos(e)*, meaning *to shut*. The prefix *en* (in, into) changes the meaning to *shut in*. The suffix *ure* (that which) changes the meaning still further to *that which shuts in*.

4. Use of **SYLLABICATION** or pronunciation units, in conjunction with phonetic analysis. The principles of syllabication which are developed in the Manual and Workbook are as follows:

- a. There is one syllable for every sounded vowel or vowel combination. Stress should be upon hearing the vowel sounds.
- b. Dividing words into syllables should not become an end in itself, but a means of mastering pronunciation.
- c. Divide compound words between word parts.
- d. "Think off" prefixes and suffixes if involved.
- e. Divide root words into as many syllables as there are sounded vowels in the root:

- between two consonants (let ter),
- before one consonant if the first vowel is *long* (lō cal),
- after one consonant if the first vowel is *short* (prōp er),
- before the consonant preceding *le* (cir cle),
- before the consonant *d* or *t* preceding *ed* (wai ted).

NEVER divide between

- consonant blends (se cret), —vowel digraphs (ea ger),
- consonant digraphs (pock et), —diphthongs (roy al).

- f. The vowel in a *closed* syllable (cŭt) is usually short.
The vowel in an *open* syllable (sō) is usually long.
 - g. The first syllable of a word is usually accented. When a prefix is the first syllable, the second syllable is usually accented.
5. Use of the **DICTIONARY** involves
- skill in handling alphabetical sequence to the second and third letters of words,
 - skill in using *guide* words to locate page and column where a word will be found,
 - mastery of the pronunciation *key* in order to pronounce respellings accurately,
 - habitual checking of syllabic divisions and accents,
 - choosing appropriate meanings according to the purpose for looking up the word synonym, definition, explanation.
 - choosing appropriate meaning according to the context in which the word has occurred.

The Grade VI Manual and Workbook supply suggestions for reviewing and strengthening the word attack skills. The teacher should, of course, supplement these for children who show extreme weakness in the knowledge and application of these skills.

Comprehension and Interpretation Skills

The Grade VI teacher must be aware that, important as comprehension is, it is not enough. If children are to progress into higher levels of reading ability, they must have much practice in interpreting. They must go beyond the mere literal meaning to what the author has implied as well as what he has baldly stated.

At this level, too, as pupils are heading into the more difficult reading which will be demanded of them in the upper grades, they must learn to read efficiently for information. This ability demands (1) knowledge of the author's organization, and (2) efficiency in the use of such aids as table of contents, index and subject heads.

The Grade VI Manual and Workbook suggest methods and provide exercises for developing the ability to select the main idea and supporting details (outlining), to make inferences and to draw conclusions.

A few token exercises giving practice in using an index appear in the Workbook. The teacher should give the children additional practice in using an index through the texts which the children have.

The teacher should also be aware of the importance of extending the reading programme into the textbooks used in the content subjects. It is here that the most valuable practice may be gained in reading to follow

directions (science, mathematics), in using the organizational skills (making outlines, notes), in drawing conclusions and in making inferences. It is here, too, that the teacher can most effectively make children aware of different purposes for reading, and the necessity for varying their techniques and rate according to their purpose. The Manual and Workbook for *My World and I* give aid in establishing purposes, and supply practice in reading for different purposes.

ORAL READING

If children have progressed normally in reading, they reach the stage, late in the third grade, where their rate of silent reading becomes faster than their rate of oral reading. The teacher must now think of reading as two subjects, *oral* reading and *silent* reading, to be taught with different aims and by different methods.

In the middle grades, silent reading is, of course, the basic reading programme. The aim of this programme, as has already been stated, should be to develop the child's power to get information and pleasure from books by reading to himself.

The aim of the oral reading programme is to help children develop the ability to read out loud for the purpose of giving information and pleasure to others. To gain this ability, the child must be able to read well silently, be given training in voice production and have practice in reading aloud to an audience.

The following is a suggested outline for a good type of oral reading lesson, the group-prepared lesson in Grade VI:

THE MATERIAL / A story from the basic Reader which the class enjoyed reading and discussing, or a story that several children have read by themselves and enjoyed.

WHO MAY TAKE PART IN THE LESSON / There should be a reading group and a listening group. Therefore, all of the reading groups in the classroom may participate if the teacher thinks this is desirable.

Lesson Steps

STEP 1—PREPARATION / Have three or four children agree to prepare a story to read to the class. It would be a good idea for the teacher to have the whole class discuss the preparation that the reading group should make before reading to the class. For example, meet together to elect a chairman, to divide the story into parts, to decide in what order each should read; read the story over to make sure each reader can pronounce all the words; practise reading the story aloud.

The teacher might have the class help the group by suggesting what the chairman should do and say.

STEP 2—ORAL READING BY THE GROUP / On the day appointed for the lesson the chairman selected by the group introduces the story in the Reader; then the story is read. The listening group should listen with books closed.

STEP 3—CRITICISM / Under teacher guidance, the children should discuss desirable standards for reading and listening and gradually make a check list to be used for future criticisms of oral reading. Each child should have a copy of the completed check list. It is important that children understand the purpose of criticism (to help in improvement) and that they learn to criticize sympathetically and intelligently.

The teacher should realize that many opportunities for practice in oral reading are inherent in all lessons in the daily school programme. Make sure that, when a child reads aloud at any time, he reads as well as he can.

UNIT 1: MY WORLD OF FANCY

“My World of Fancy” contains stories that are purely imaginative. An active imagination is a great help in understanding the real world. In this unit are examples of several kinds of fanciful stories: a “tall tale,” an Irish fairy tale, an autobiography of an inanimate object, an example of the ever popular Pierrot and Columbine story and tales of exaggerated humour.

The teacher’s aim in this unit should be to have the children enjoy the stories and poems, and to increase children’s power to read for enjoyment. To achieve this aim, the teacher should use the material in the Reader and in the Workbook to give children practice in the following skills:

1. sensing the mood of a selection
2. predicting outcomes
3. making inferences and drawing conclusions
 - a. using detail to visualize characters and scenes described
 - b. to make conclusions about character and behaviour
4. distinguishing fact from fancy
5. appreciating good use of words
 - a. apt expressions
 - b. figurative language
 - c. idiomatic expressions
6. appreciating rhythm in poetry
7. using context
 - a. to derive word meaning
 - b. to select the right meaning to match the context
8. practising dictionary skills

Exercises in the Workbook are to aid the teacher in teaching the reading programme. Page 1 is an introduction to the Reader as a whole. Pages 2-8 form a review of many of the Grade V vocabulary skills, and may be completed at any time during the studying of Unit 1 selections. From these pages the teacher will know which children require further practice.

The Wind and the Moon

Teacher's Analysis

In this fanciful poem, the wind is personified as a blustery fellow who believes that he can do anything. The moon is personified as queen of the night. Being annoyed by the superior air of the moon, the wind determines to blow her out of the sky. When the moon disappears in the waning cycle, the wind boasts what he has "done for that moon." When the new moon reappears and becomes full, the braggart wind, as many a braggart has done in similar situations, cites her reappearance as further proof of his power. The moon, however, in royal serenity, "knew nothing about the affair."

The appeal of this poem lies in certain passages used to describe the wind and the moon. The rhythm is interesting. Note the effect of the short lines. They help to establish the remoteness of the moon.

Teaching the Selection

READINESS

Recall with the class the old story of the wind and the sun in which the wind boasted that he was stronger than the sun. The wind lost the wager when the sun succeeded in making the man remove his overcoat after the wind couldn't blow it off.

Tell the children that in this poem the wind decides he doesn't like the moon, and so determines to blow her out of the sky. Direct the children to listen to see if the wind carried out his boast.

GUIDING THE READING

Read the poem to the children, their books closed. Give the rhythm full value, being especially careful in reading the second, third and fourth lines of each stanza. Discuss the problem question.

Have the children discuss the answers to questions such as the following:

- Why did the wind decide to blow the moon out?
- What caused the moon to disappear the first time?
- What did the wind think happened when the full moon began to wane?
- How did the wind feel when the moon disappeared the second time?
- What had really happened?
- What did the wind say when the moon appeared again?
- What did the moon know about the affair?

To develop appreciation of expressions, have the children skim through the poem to find and read aloud lines and phrases which suggest:

- the wind dying down (muttering low)
- the wind in a gay mood (like a merry mad clown he leaped and hallooed with whistle and roar)
- the beauty of the moon (and shone on her throne in the sky—alone—queen of the night)

ENRICHMENT

1. Have the children choose a favourite verse, or favourite lines to memorize.

2. The artist has given his interpretation of one verse of the poem. Let the pupils put their ideas in words or pictures on paper. They might like to personify Wind and Moon.

3. Look for other poems on a fanciful theme. “Rilloby-Rill” on page 389 could be read at this time. “Overheard on a Saltmarsh” by Harold Monro, page 173 of *Poems for Boys and Girls*, Book 3, is a favourite of some Grade VI teachers.

PAGES 5-16

Gears and Gasoline

Background Information

This is a type of biography popular with children—an inanimate object is personified. Children will have read stories of this kind in earlier grades, so this type of story is not new to them.

Teacher's Analysis

1. “Gears and Gasoline” is a good example of the type.
2. Select the words that are important to the children's understanding of the story: derrick, carburetors, gadgets.
3. This story is particularly useful in giving children practice in using descriptive detail to visualize scenes and in learning to appreciate good use of words. Pick out phrases and words that are highly descriptive. Use them to increase children's ability to visualize. Some of these are: shimmering, panting, flashed, snarled, moaned, darted here and there like fireflies, slammed on his brakes. The Workbook exercise on page 9 deals with some of these words.

4. Select words for practice in deriving meanings from context: whisked, horde, confused. Exercises on practising this skill will be found on page 2 in the Workbook.

Teaching the Selection

READINESS

Have children talk about small cars. Do they know the names of some small cars? Have they ever ridden in any? If so, do they remember how small the car seemed beside the big cars, buses and trucks? Let the pupils talk about what a little car would feel like in heavy traffic.

Write words listed in Analysis 2 (above) on the chalkboard. Check pronunciation and meaning with the children. See exercise B, Workbook, page 2, on the vocabulary of this selection and the use of A Little Dictionary, page 427 in the Reader.

Have the children briefly recall stories they have read about animals or objects that acted as if they were human. ("Pinocchio," "The Little Engine that Could.") They will now be asked to read the autobiography of the little car and to watch for signs of human feelings.

GUIDING THE READING

General Comprehension

Have the children read the whole story through to find out:

How did the small car from the country feel in the city traffic?

What accident happened to it?

What made the small car feel happy again?

Check general comprehension by a brief discussion of the answers to the questions.

Study and Appreciation

The story should be reread for appreciation under the teacher's careful guidance and stimulation. Teach one part at a time.

PART I: To give children practice in noting detail and making inferences, ask them to tell how the little car felt in the city traffic. Have the children find and read aloud phrases or sentences to support their conclusions. Other questions and activities are:

Describe the avenue at night in the rain.

Why was there so much traffic?

How would you know that the cars were moving quickly?

Why do you think they were in a special hurry?

Help the children appreciate the good use of words. For example, "It was five o'clock of a dreary winter's day." What would the day be like? (The story tells us it was wet and cold with a penetrating chill.)

"Cars whisked past him on both sides." Why is *whisked* better than *went*? (*Whisked* suggests the noise of the car on wet pavement, and the speed of the traffic.)

The Workbook exercise, page 9, should serve as a guide here. Additional examples should be discussed in class as illustrated.

PARTS II AND III: Have one of the children read the first sentence aloud. Then ask: What does *crept* mean here? What does it tell you about how the little car felt?

Have such sentences as the following read aloud: "The small car could feel the hot, impatient breath of the taxicab on his license plate," or "The small green car wished with all his parts that he were safely away from all this crowd." Help the pupils see that the writer uses these sentences to make them feel sympathetic about the nervousness of the little car.

Have the children find more phrases and sentences to show how the little car felt in traffic. What increased his nervousness? How did he feel about the other cars?

Further practice in making inferences may be gained by having the children discuss the characteristics of the taxicab, then find and read phrases to support their opinions. Other questions to be treated similarly are: Why did the little car stall? What was the cause of the accident? (weather, time of day, not used to city traffic, discourteous impatience of taxicab, bad driving practice of taxi)

Have the children locate and discuss good words such as: shrill, nosed, darted, brakes, screamed.

PART IV: Have the children reread the section to find out the character of the derrick. Help by asking the children: "From the way he handled the little car, what can you tell about the derrick?" (handled it gently, etc.) "What can you tell about the derrick by the way he spoke to the little car?" (cheerful, good-hearted, off-hand)

PART V: The title of Part V is "Alone and Miserable." Have the children find sentences to find how the little car felt. ("What do you think of that?" moaned the small green car. "I wish they'd throw me out on the dump.") What resolution did the little car make?

The garageman was willing to sell the little car very cheaply. Have the children find proof that the boys who were buying it were not throwing their money away. Ask the children to find sentences that tell them the condition of the little car when it started on the trip to California.

ENRICHMENT AND OTHER ACTIVITIES

1. One or more delightful art lessons might follow children's enjoyment of this story. For example, have them draw pictures to illustrate: (a) the avenue as described in Part I, (b) the embarrassed little car after

it went through the red light, (c) the scene with the derrick, (d) the car starting out on its trip to California.

2. The story could be used for creative language expression: Describe one of the car's adventures on the way to California. Tell how the little car felt when it arrived in California. Write a biography of an inanimate object, such as the story of a wheelbarrow that wanted to fly, or the story of a bicycle that was very tired, or the story of a tractor that wanted to go as fast as a motor-car.

Reading Skills Practice

1. Have the pupils look for compound words in "Gears and Gasoline" to make sure they notice the words which compose them: nursemaid, taxicab, policeman, crosstown, mudguard, garageman.

2. Introduce review exercises on vowel and consonant sounds: Workbook, pages 5 and 6.

3. Have the children locate roots in the following: helpless, uncomfortable, slippery, impatient, cheerily, discouraged.

4. The Workbook, pages 7 and 8, provides further practice in finding root words and in recognition of common prefixes and suffixes.

Further Reading

How the Automobile Learned to Run, M. Illin (International) 4-6

Black Beauty, the autobiography of a horse, A. Sewell (Dent) 5-7

Adventures Rare and Magical, P. Fenner (Knopf) 4-6

PAGES 17-25

The Canoe in the Rapids

Background Information

As the introduction to this story says, this tale was probably first told by bushworkers in old Quebec. It is a very good example of the humorous, homely French-Canadian tall tale. No one asks whether a tale of this kind is true; its purpose is to entertain. The opening phrase, "Once in another time," leads the reader to suspect that search for proof would be useless. It also frees the story-teller from the necessity of verifying his facts.

The setting is old Quebec in the days when the bush was still alive with fur-bearing animals and trapping was an important occupation. The story tells about an adventure of two trappers on their way home with their catch of furs.

Teacher's Analysis

1. Note the elements that give the flavour of realism and humour:
 - a. The simple, straightforward style which gives the story an air of realism: the use of French names, the occasional use of French-Canadian words, and a typically French-Canadian turn of speech which help to give atmosphere to the story. ("A-tou-tou," "What bad luck that would be," "Then, great joy filled the heart of François Ecrette.")
 - b. The elements that make the story humorous, e.g., the speech of François and Sylvain, the repetition of phrases, the naive simplicity of the characters and the various situations described in the story.
2. Notice actions and speech that give clues to the characters of François and Sylvain.
3. Check the word list on page 433 of the Reader to select words that may be a bar to the children's comprehension on their first reading of the story: plight, ordeal, plied.
4. Select from the story good examples of descriptive and figurative language, e.g., "In the Devil's Jaws there were waterfalls that roared and whirlpools that spun about like a dry leaf." "All François could smell was the sharp, icy air of early spring."
5. Select words to use for practice in getting meaning from context, e.g., "I could *shoot* the Devil's Jaws with my eyes closed," "François settled into a *crotch* of the tree," hunched (page 21), relaxed (page 23), sloshed (page 24).
6. Choose from the word list, words to use for practice in structural analysis, e.g., fearsome, trigger, blood-curdling, retorted, shuffling, glimmered.

Teaching the Selection

READINESS

Tell the children that the story they are going to read is supposed to have taken place in Quebec a long time ago when men made their living by trapping wild animals and selling the pelts at a trading post. The country was wild, and most of the travelling was done by canoe. Men had to be skilled canoeists in order to travel safely with their loads of furs and supplies. Discuss the necessary word meanings. Introduce the two characters, François and Sylvain, French-Canadian trappers.

Quote a few passages from the story, and ask the pupils whether they think the story is going to be humorous or serious, e.g., "Pou-pou," laughed Sylvain, "What a scared rabbit you are! I could shoot the Devil's Jaws with my eyes closed and a beaver riding on my paddle." Have the pupils read this story to find out what happened on this strange canoe trip.

GUIDING THE READING

General Comprehension

Have the children read the whole story. Check their comprehension of the main points of the story by group discussion of questions such as these:

- How did François and Sylvain get along with their trapping?
- Why was François worried about the trip home?
- What did Sylvain think about this?
- What frightened them at their evening meal?
- What did Sylvain do?
- How did François behave?
- How did François get through the rapids?
- What surprised François when he woke up in the morning? What did he do?
- How did the story turn out?

Study and Appreciation

Give the children practice in using the details of a story to find out what a person is like. Let them know that we often judge the character of a person by what he says and what he does.

Have the children skim through the first section of the story to find things Sylvain says and does that will give them clues as to what he is like, e.g., Sylvain is boastful (see page 18 for proof). He is a coward (page 19). Have them read aloud and discuss these parts.

As the children reread the story and come to the words listed in Teacher's Analysis 5, give them practice in getting meaning from context. Be sure that these words are checked.

For further practice in skimming and in making inferences, and for enjoyment of humour, have the children find the answers to the following questions:

- Why were François and Sylvain in a hurry to get back to the trading post?
- What made François feel safe and happy?
- Why did they decide to go through the rapids at night?
- How did the bear walk?
- What made the bear and François dizzy?
- What made François decide that it was safe to come down out of the tree?
- Why was François happy when he saw the canoe?
- What made François think that Sylvain was in the boat with him?
- How would you know that François was a good paddler?

What would you know about François from these speeches? (a) "My faith, it is a good thing to have such a boatman as Sylvain Gagnon guiding this canoe," rejoiced François. (b) "You have saved us both, Sylvain Gagnon." (c) "No boatman in all Canada but you could have got us out of that Devil's trap."

Why did François shiver and shake "in a way that had nothing to do with a cold spring afternoon or his damp clothing"?

ENRICHMENT AND OTHER ACTIVITIES

1. This is another story that could be used as motivation for creative art. The children might enjoy working in groups to make a series of illustrations for the story.

2. This is a fine story to give children practice in reading aloud. The class might be divided into three groups and each group allotted one section of the story. They might choose one or more representatives to read their section aloud. The groups should listen to their representatives read and offer suggestions for improvement before the story is read aloud to the whole class.

3. After the class presentation, have a brief discussion of the quality of the oral reading to bring out suggestions for reading effectively in the future.

Reading Skills Practice

1. Have the children do the exercise on page 10 of The Workbook to give practice in noting the sequence of events in a story.

2. The exercise More Good Words (page 11, Workbook) will help children appreciate good words as such and also help them to read more appreciatively.

Further Reading

The Talking Cat, N. S. Carlson (Harper) 5-7

Kirby's Gander, J. P. Gillese (Ryerson) 6-9

Kindred of the Wild, C. G. D. Roberts (Ryerson) 6-9

Duff, the Story of a Bear, W. M. Rush (Longmans) 4-6

The Golden Phoenix, M. Barbeau (Oxford) 5-7

Alphonse the Bearded One, N. S. Carlson (Harcourt) 6-8

PAGES 26-32

The Serenade

Background Information

A puppet is a small figure of man or animal, performing on a miniature stage, manipulated by an unseen operator who also speaks the dialogue. The first European puppets were not used for entertainment but as figures in religious ceremonies; they were often compared to statues of the Virgin Mary, so in time they became known as marionettes. Jointed puppets operated by strings from above, as illustrated on pages 26 and 29, are now usually referred to as marionettes.

Punch and Judy are the traditional English characters whom most of us know. Pierrot is the traditional French character who usually has a whitened face and wears a clown-like costume. He and Harlequin are rivals for Columbine's affections. These English and French characters often appear in stories and plays.

This is a puppet play that the pupils will thoroughly enjoy. If you have had no experience with puppets, read a good book on the subject such as *Handbook of First Puppets* by Bessie Ficklin (Stokes) or *Glove Puppetry for Young Children* by D. Harding (Blackwell).

Teacher's Analysis

This is a simple play which the children will be able to read quite easily for themselves. Neither the plot nor the vocabulary should present any difficulty. The important point is to have the children realize that a play is written for acting. They should have acting experience with it.

Teaching the Selection

READINESS

Briefly discuss puppets that the pupils have seen or used. It would be of great interest if a jointed string puppet could be shown to the class. The illustration on page 26 will be a useful introduction.

Review dramatic form with the children. Make sure they understand the meanings of *setting* (time and place), *action* (what the characters do, indicated in italics), *dialogue* (what the characters say), *characters* (people in the play).

Tell the children some details about the French characters Pierrot and Harlequin. Explain to them that in this play Pierrot is serenading Columbine. Let the pupils suggest ways in which a puppet play might differ from the usual kind of play. Let them watch for these differences while reading "The Serenade."

GUIDING THE READING

Have the children read the play to find out (1) what the setting is, (2) who the characters are, (3) what mistake Pierrot made.

Have the pupils reread the play to find answers to the following:

What six persons are mentioned in the play? Describe the appearance and actions of each in your own words.

Recall the five people who heard Pierrot's song, and their reactions to it.

Why did Pierrot mistake several houses for Columbine's?

Why does this play conclude with the words, "Now everything has ended well"?

Find examples of humour in the play.

What is a pun? Find examples.

In what ways is this puppet play different from the usual stage play?

ENRICHMENT AND OTHER ACTIVITIES

1. Have a group of children prepare a reading performance of the play.
2. After the classroom performance, have the audience make suggestions for improvement and consider making puppets for a more finished presentation.
3. The simplest puppet form is the stick puppet. Have the pupils draw and colour the six characters, cut them out and mount them on cardboard. Fasten these at the end of a narrow twelve-inch stick. These puppets will be manipulated from below the stage as described on page 26.
4. The hand puppet is becoming well known on television. The head may be made of papier-mâché or asbestos powder, and the costume will be the covering for the hand which activates the body. Here is an excellent class project. Some boys will no doubt prefer to prepare the stage setting.
5. Teach the children the song "Au Clair de la Lune."
6. At this point, the teacher should take a poetry lesson on "At the Theatre," page 386.
7. Find other simple plays or poems that lend themselves to puppet presentation, such as "The King's Breakfast," by A. A. Milne.

Further Reading

- A Manual of Puppetry*, R. B. Inverarity (Binfords) 5-8
Marionettes, E. F. Ackley (Lippincott) 5-7
A Handbook of Fist Puppets, B. A. Ficklen (Lippincott) 5-8
A Treasury of Plays for Children, M. J. Moses (Little) 4-6
Shari Lewis Puppet Book, Shari Lewis (Citadel) 6-8

PAGES 32-35

The Conjuror's Revenge

Background Information

The author of "The Conjuror's Revenge," Stephen Leacock, although born in England, lived most of his life in Canada. He was Professor of Economics for many years at McGill University, but he is best known as Canada's outstanding humorist.

This story is a typical example of Leacock's broad humour. He sets up a realistic situation and then exaggerates it. Any teacher who is unfamiliar with Leacock's humour should read some of the selections from *Literary Lapses* to realize how typical of Leacock this story is.

Teacher's Analysis

1. Observe the simple, realistic opening and note how quickly Leacock sets up his situation with the Quick Man in the front seat. Mr. Quick Man is the type of know-it-all on whom everyone at some time or other has longed to have revenge. The story is thus a dramatization of a universal situation.

2. Note that the story provides good opportunity for giving children practice in predicting outcomes. (For further detail on this point, see first suggestions under Guiding the Reading.)

3. Check the word list (page 433) for (a) words that children will need to know in order to understand the selection as a whole, e.g., conjurer, revenge, recognition, suspenders, conclusion, apparently, reputation; (b) words to give the children practice in getting meaning from context, e.g., absolutely, extracted, deception, fascinated, exhibited, dispersed.

4. Note how delightfully the story proceeds from a realistic situation into an exaggeration of nonsense. The Quick Man, for instance, by his repeated comment, gets the audience to believe the conjurer was doing something far more difficult than his actual tricks. This is pointed up in the paragraph on page 33 beginning, "It went on like this all through . . ."

5. Note how the character of the Quick Man is shown up. He starts off by refusing to believe in any of the conjurer's tricks. He continues this attitude even when the conjurer asks for his watch and smashes it before his eyes. He is still convinced that he can see through everything the conjurer does. It is evident that at the end, when he admits he can't see how the conjurer is going to restore his things, he is still stupid enough to believe the conjurer will return them.

Teaching the Selection

READINESS

Have the children tell about magic tricks they know or have seen performed. It is quite possible that someone will have a set of seemingly perfect interlocked rings which will come apart at the word "abracadabra." This would be a good opportunity for the teacher to show her sleight-of-hand, if she can perform with the help of some "magic" prop.

Write on the board the words listed under 3 (a) above. See whether the children recognize them. By using their knowledge of root words, prefixes and suffixes, help the children identify those words they do not know. Present the words in meaningful context and give children an opportunity to derive the meanings.

Tell the pupils that a magician may be called a *conjurer*. Tell them that on occasion people in the audience may bother the magician (or any speaker at any meeting) by talking out loud and by teasing him. Such a person might be called a *heckler* or even a *Quick Man*. "How would you feel if a heckler bothered you as a speaker on a public platform?" "How could you take *revenge* on someone who bothered you?"

The pupils will now read the story to find how one magician took revenge on someone in the audience who bothered him.

GUIDING THE READING

General Comprehension

Tell the children to read to line 5 on page 33. "What effect do you think the Quick Man is going to have on the audience? What effect will he have on the conjurer? What do you think the conjurer's revenge will be?" Then let them read the rest of the story to find out what really happened.

Study and Appreciation

Have the children discuss the effect the Quick Man had on the audience, and on the conjurer, and what the conjurer's revenge was. Compare these with their own predictions.

Have the children select the sentences that show the effect the Quick Man had on the conjurer. (The brow of the conjurer was clouded with a gathering frown. The egg trick was ruined. The reputation of the conjurer was rapidly sinking below zero. "Have I permission to put it into this mortar and pound, pound, it to pieces?" he asked savagely.)

Help the children to sense the author's attitude toward the type of person exemplified in the Quick Man by having them read aloud: (a) The paragraph on page 33 beginning "He extracted seventeen eggs . . . sleeve." (b) "It went on like this all through . . . rocking chair." (c) From the bottom of page 33 to the middle of page 35, ending "I don't see through it a bit."

As each section is read, ask the children to decide how the Quick Man's stupidity is revealed.

Have children skim the story to locate the words listed under Analysis, 2 (b). As each word is located, have the class try getting the meaning from the context.

ENRICHMENT AND OTHER ACTIVITIES

1. The pupils might enjoy preparing a reading dramatization of the story.

2. Some of the children might enjoy writing a similar story about getting even with a know-it-all.

3. Read to the class another Leacock story from *Literary Lapses* or *Sunshine Sketches of a Little Town*. Let the pupils interested in such things look for a portion that could be read.

4. Read the poem "King Midas," page 390, at this time.

Reading Skills Practice

1. The exercise About Magicians, Workbook pages 12 and 13, will give children practice in reading independently for information and selecting main idea and important details. Note that the article will extend the children's knowledge about magicians.

2. Introduce and have children do the exercise on the effect of accent on vowel quality, Workbook page 14. Some preliminary chalkboard practice might be desirable here.

3. Introduce use of secondary accent in pronouncing long words: reputation, appetizer, recognition. Follow by having the children do B exercise.

Further Reading

Magic for the Millions, G. Marechal (Magical Publications, Toronto) 5-8

Magic Snow Book, J. G. Alexander (Brett-Macmillan) 5-7

Tricks Any Boy Can Do, J. Leeming (Appleton) 4-7

Fun with Magic, A. Van Rensselaer (Doubleday) 5-9

Tumbledown Dick, H. Spring (Faber) 6-8

PAGES 36-41

Stormalong Tries Farming

Background Information

People of all countries have told tall tales, depending upon gross exaggeration for their interest and humour. Some of the best have been told about American characters like Paul Bunyan and Pecos Bill. "The Canoe in the Rapids" has a French-Canadian flavour.

The American author, Irwin Shapiro, thought similar sea stories should be written so he invented Stormalong, the hero of this story, "the greatest sailor that ever lived." He was over twenty feet tall. His ship was so large that the crew had to carry compasses in order to find their way about the decks. Our story "Stormalong Tries Farming" deals with a period in his life during which he had left the sea because of

annoyance at his failure to catch a huge whale, Mocha Dick. Like most tales, it is made up of a series of incredible exaggerations. Children will chuckle over Stormalong's impossible deeds, knowing that despite the story's great show of reasonableness and accuracy, it is only the tallest of tall tales.

Teacher's Analysis

1. Watch for evidence in this story of Stormalong's size and prowess.
2. Note evidence of his love for the sea.
3. Make a list of interesting sea terms: rigging, fog-horn, fathom, berth, whaler. See Workbook, page 15.
4. Note also good examples of figurative language. See Workbook, page 16.

Teaching the Selection

READINESS

Recall stories pupils have heard of Paul Bunyan ("Winter of the Blue Snow" in *Under the North Star*), Pecos Bill or Baron Munchausen, or tell a few simple tales of these characters.

Comment that stories about people like Paul Bunyan are called "tall tales." The adventures are always exaggerated. Lumbermen invented a colossal lumberjack, and each person who told a story about Paul Bunyan tried to make his story "taller" than the previous one. The cowboys invented a gigantic hero who was strong, fearless and clever. It seems normal that before long someone made up stories about a great sailor and his adventures.

Introduce the exercise on Sea Vocabulary, Workbook, page 15, and have the children complete it. Check the answers so you are certain that the children understand the nautical vocabulary.

On a map locate *Hudson River*, *Allegheny Mountains*, *Mississippi* and *Missouri Rivers*.

Introduce Stormalong, the hero of sailors. Look at the illustration on page 36 and give some facts of his earlier life. How is his great size indicated? Discuss the title and have the children imagine why this sailor would be trying to farm.

GUIDING THE READING

General Comprehension

Have the children read the whole story to find out: Why did Stormalong leave the sea to try farming? Why did he give up farming? What did he decide to do next? In a brief discussion check answers to these questions to test the children's comprehension.

Study and Appreciation

Guide the study of the selection as follows:

Pick out the points that made Stormalong the greatest sailor who ever lived.

Why did Stormalong select Missouri as the site for his farm rather than the east coast?

Tell how Stormalong helped the farmers.

Why was Stormalong so delighted when a storm came?

Why was his delight short-lived?

How did the farmers feel toward the storm?

Why do you suppose Stormalong chose to be a cowboy next?

Do you think Stormalong ever went back to sea? Help the pupils make the inference that he would return to the sea, by asking them to find details in the story that show how much he missed the sea.

Discuss some of the characteristics of tall tales. Recall that the outstanding feature is exaggeration. Skim through the story for examples. (He sighed so hard that the sea became choppy.)

ENRICHMENT AND OTHER ACTIVITIES

1. Have the pupils try writing a tall tale, telling one experience that Stormalong had as a cowboy.

2. The children may enjoy a Tall Tale Contest. Let volunteers enter the contest and make up their own tall tales to be told to the rest of the class. The one receiving the loudest applause or laughter will be judged the winner of the contest.

3. Lumberjacks, cowboys and sailors have been famous for their extravagant songs. Hunt for selections such as "Home on the Range," "The Big Rock Candy Mountain," or "A Capital Ship for an Ocean Trip." Teach the children some of them in the singing period.

Reading Skills Practice

1. Have the pupils do the exercises Learning about Figurative Language, Workbook, page 16.

2. The classroom dictionary is an important tool. The use of the guide words will speed up the completion of any work requiring the use of the dictionary. Have the pupils use the guide words to determine the dictionary page on which these words can be found: leprechaun, scuttling, celluloid, fathoms, berth, extracted, halibut, serenade, cylinder, retort, dispersed.

Further Reading

How Old Stormalong Captured Mocha Dick, I. Shapiro (Messner) 5-8

Big Mose, K. Shippen (Harper) 5-6

Tall Tales from the High Hills, E. Credle (Nelson) 5-7

Tall Timber Tales, D. J. McCormick (Caxton) 4-6
Pecos Bill: The Greatest Cowboy of All Time, J. C. Bowman (Whitman) 6-9
Paul Bunyan, E. Shepherd (Harcourt) 7-9
Ol' Paul, the Mighty Logger, Glen Rounds (Holiday) 6-9
Time to Laugh, P. R. Fenner (Knopf) 4-7
Bowleg Bill, Seagoing Cowpuncher, H. W. Felton (Prentice-Hall) 6-9

PAGES 42-48

The Leprechaun and the Scarlet Garters

Background Information

This is a typical example of Irish leprechaun stories. Like the English brownie who was a familiar household fairy, the Irish leprechaun was a fairy shoemaker, a shrewd, mischievous spirit with the power to grant wishes under certain conditions.

Teacher's Analysis

1. The teacher should note the typical leprechaun conventions:
 - a. The sound of tapping hammers indicated the presence of leprechauns.
 - b. The leprechaun was a fairy shoemaker.
 - c. Leprechauns always had a crock of gold hidden away.
 - d. If a person should catch sight of a leprechaun he had to keep his eyes on it to keep it from disappearing.
2. Note how the story brings out the typical characteristics of the Irish leprechaun (shrewd, mischievous).
3. Check the word list for new and difficult words, e.g., cobbler, sprite.
4. Note the preliminary exercises on compound words, use of context clues and syllabication, pages 17-18, Workbook.

Teaching the Selection

READINESS

Introduce and have children do preliminary exercises noted in 4 above. Recall stories that include strange "wee folk." The pupils will probably think of fairies, brownies, goblins, gnomes and even leprechauns. Stories about Rumpelstiltskin, Tom Thumb, Snow-White's seven dwarfs,

Tinker Bell or even “the fairies at the bottom of our garden” may be mentioned.

Read the introduction on page 42 to the class to review the meaning of *leprechaun*. Look at the illustration, page 42, of *Pat Fitzpatrick*. What is in the picture to make you think of Ireland? The pupils will now be ready to find out what happened when Pat met the leprechaun.

GUIDING THE READING

General Comprehension

Have the pupils read the story to discover why Pat’s mother was so anxious for her son to find a leprechaun, and what happened when he found one.

Study and Appreciation

Suggested questions for detailed study:

Why did Pat get up early every morning?

Describe Pat’s home.

How did Pat capture the leprechaun?

Describe the little fairy.

How did the leprechaun try to keep Pat away from the gold?

Why was Pat laughed at after this experience?

How would you have improved on Pat’s handling of the situation?

Have the children reread the story to find details that tell what the leprechaun looked like, what they do and how they act. Have these parts read orally.

The conversation between Pat and the leprechaun may be read as a play.

ENRICHMENT AND OTHER ACTIVITIES

1. Have the pupils draw a sketch of a leprechaun. Let them use their imagination in adding details of his appearance, his clothes and his actions.

2. Pat had such an interesting meeting with the little man. Let the children write on an imaginative theme: “If I could meet a gnome (fairy, leprechaun . . .)” or “When I met a . . .”

Reading Skills Practice

1. Pupils have learned that words do not always mean the same thing. Let them prepare sentences to illustrate the number of different meanings indicated for each word: blind (3), palm (2), stall (3), braces (2), blow (4), cross (2), patch (2).

2. Without the ability to read between the lines, children cannot develop reading power. The exercise, Drawing Conclusions, Workbook,

page 19, gives direct practice in this skill. Accept answers that indicate good reading of the paragraph:

- a. The dog had been lost for a long time and had been chased away from homes to which he may have tried to attach himself; the dog may have been owned by someone who starved and ill-treated him.
- b. The making of a rink. Mary and her friends planned to skate.
- c. John's report was poor. Had he received a better report he would have indicated happiness in his walk and conversation, and he would have received a cocker spaniel.
- d. Ray was planning to go fishing. He expected to be away all day, or at least until the evening meal time. He was travelling on his bicycle.

3. Through the study of this unit the pupils should have enjoyed some imaginative freedom, freedom from the world of every-day reality. Accordingly, it is suggested that general appreciation of the unit be strengthened by discussion with the class of such fanciful ideas as the following:

“JUST SUPPOSE . . .”

Someone gave you a bar of gold.

You discovered a wonderful thing that could talk, sing, fly, paint, bring distant things near, turn back the years or make wishes come true.

You saw a man who could cut down a large forest in a day or push a plow through the earth by hand.

An airplane swooped down and carried you high above the earth.

You met a little man no bigger than the palm of your hand.

Cars could talk.

A king could turn things into gold at his touch.

Puppets could really talk and sing.

A magician came to your town.

Further Reading

Celtic Fairy Tales, J. Jacobs (Putnam) 4-6

English Fairy Tales, F. Steel (Macmillan of Canada) 4-6

King of Ireland's Son, P. Colum (Macmillan of Canada) 6-7

Alice's Adventures in Wonderland, L. Carroll (Macmillan of Canada)

Tales the Totems Tell, H. Weatherby (Macmillan of Canada) 5-8

Irish Sagas and Folk-Tales, E. O'Faolain (Oxford) 6-8

UNIT 2: ANIMAL TALES

Animal tales are perennially popular. In Grade VI, children enjoy realistic animal stories in which dogs like Billy and Major are the heroes and meet situations that require courageous action. They like warmly appealing fictional stories of horses and even wild ducks where the animals are central to the plot of the story. They know that animals do not have easy lives. There is an overtone of tragedy in many stories. Lassie, Jarro, Billy, Shadow and Major all meet great difficulties. Georgina Durston's poem, "The Wolf," creates the thoughtful mood for the introduction to this unit.

The teacher might profitably spend a period in some introductory activities. The stories in this unit bring out certain admirable characteristics of animals, such as loyalty and intelligence. The children could be encouraged to talk about animals they have known or read about that showed these and other good qualities.

The unit has variety and provides excellent material for enlarging the children's experience, enriching their vocabulary and giving training in such skills as the following: making inferences and drawing conclusions, making comparisons, visualizing and evaluating character and scenes, evaluating character behaviour.

The Manual provides suggestions and the Workbook gives exercises for additional practice in these skills: finding proof, selecting the main idea and details, structural analysis, phonetic analysis, dictionary for meaning and pronunciation, appreciating good use of words.

PAGE 50

The Wolf

Background Information

The poem is a good expression of a mood. It is unusual in the sense that it creates sympathy for the wolf—an animal that is usually hated and feared. The poem creates this feeling of sympathy by emphasizing

his loneliness. In addition to the choice of excellent imagery, the poet's use of sounds emphasizes and sustains the mood of loneliness. The use of alliteration helps here, too.

Teacher's Analysis

1. Read the poem several times for the sense and the feeling of loneliness. Pick out the expressions that contribute to the lonely mood such as "when the pale moon hides and the wild wind wails," "on the world's far rim," "in the windy gloom," "shuns his path," "far away," "lone wild heart."

2. Note the excellent use of sounds which help to build up the lonely mood:

- a. long *o* in wolf, howls, lonely, soul, lone, song, on, nor
- b. *oo* in moon, gloom, room
- c. long *a* in wail, sails, grey, pale
- d. the nasal sounds, *n, m, ng*, in rim, lonely, wind, gloom, lean, long, song, singing

3. Before reading it to the class, practise reading aloud until you can produce the mood, make the images clear, and bring out the full value of the sounds.

Teaching the Selection

READINESS

Have the children tell what they know about wolves. Have they ever seen a wolf? Have they ever heard a wolf howl? Have they ever read anything to explain why a wolf is feared and disliked?

Make sure the children know the meanings of: nighthawk, shuns, gloom, lean, the world's rim. (Note how *the world's rim* suggests the wolf's figure silhouetted against the sky.)

Tell the children that the author's attitude toward the wolf differs from the usual feeling of dislike. Ask the children to listen to the poem while you read it to them and see if they can discover how the author feels about the wolf.

GUIDING THE READING

Ask the children how the author felt about the wolf. Did she dislike him or not? If the children do not sense the author's sympathy for the wolf after the first reading, read the whole poem to them again. If necessary, repeat the second stanza and ask, "Why is the author sorry for the wolf?" If the children answer that the wolf is lonely, agree with them and reread stanzas two and three.

Have the children open their books and read the poem to themselves, first to find lines or parts of lines that describe the night. (When the pale

moon hides and the wild wind wails, Over the tree-tops the nighthawk sails, in the windy gloom, watching the ragged clouds go by)

Ask them what the night was like. Let them describe it in their own words. Have them read from the poem the lines or phrases that prove their answer.

They may read the poem again to find lines that help them feel the wolf's loneliness.

Ask several children to read aloud their favourite verses, then end the lesson by having the whole poem read aloud.

ENRICHMENT

1. Have the children memorize favourite lines or stanzas. Give them an opportunity to repeat these on another day.
2. They might try writing a poem showing sympathy toward an animal.

Reading Skills Practice

1. Reading for main details and finding proof. See exercises Improving Your Reading, Workbook, page 20. Exercise A tests children's ability to read and recall important detail. Exercise B, Finding Proof, gives practice in making inferences and finding proof to support the inferences.

2. Outline and Summary, Workbook, page 21, besides giving children practice in making an outline, draws their attention to the organization of an article for conveying information efficiently.

Further Reading

The children might like to read stories about wolves:

"Lobo, the King of the Ceerrumpaw" in *Wild Animals I Have Known*, E. T. Seton (Random) 5-9

The Silver Pelt, M. Weekes (Ryerson) 6-8

Shasta of the Wolves, O. Baker (Dodd) 5-8

PAGES 51-62

Lassie Wins a Friend

Background Information

This selection is taken from the book *Lassie Come Home*, by Eric Knight. The introduction to the story gives sufficient background for the pupil. The teacher should know the whole story.

Rowlie Palmer, the pedlar in the story, obviously travels in the north of England. He himself is a Northerner, which explains his turn of speech.

The selection—and the whole book—illustrates Lassie's intelligence and fine training. Outstanding, too, is the kindly, homely, humorous character of the pedlar.

Teacher's Analysis

1. Note how the story brings out the character of Palmer and the characteristics of the two dogs, especially of Lassie.

2. In addition to proper names, the concepts will need to be made clear: potter, pedlar, caravan, bleak, travelling parallel

3. The meanings of the following words can be derived from context: saliva, grill, razor, cudgel, chant, tyke, heed, din.

4. Dictionary practice should be given in connection with meanings: glaze, clambered, lorries, van.

5. These words may be used for practice in phonetic analysis: chant, bleak, grill, glaze, slung, shafts.

6. These words will give children practice in structural analysis: appetizer, lustily, performance, unfenced, recrossed, chiming, moorland, thunderous.

7. During the course of the lesson discuss words with multiple meanings: star, stamp, caravan, chant, shaft, stray.

8. The story may be used to give children practice in the following comprehension and appreciation skills: reading for main ideas and details, making inferences, evaluating attitudes and appreciating descriptive words. Note suggestions below.

Teaching the Selection

READINESS

Make sure that the children know the appearance and character of collie dogs. Encourage them to talk about any experiences they know or have read about, where animals have found their way home from distant places.

Discuss the concepts listed under Analysis 2.

Tell enough of Lassie's background to arouse interest. Let the pupils suggest what kind of friend the dog might find and how they could help each other.

GUIDING THE READING

General Comprehension

Have the children read the introduction and then the whole story to discover how the pedlar helped Lassie.

Find out whether the children understand these points: that the pedlar made friends with Lassie, fed her when she was starving and stayed with her for a long distance on the way south. If the pupils have trouble with the last point, help them to find the place in the story which provides this information.

Study and Appreciation

Have the children discuss the appearance and character of Palmer and have passages from the story read aloud to prove that he was kind, jolly, fond of animals and of children.

Discuss questions such as the following:

How do you know that Palmer understood animals and knew how to train them?

What tricks did Toots know? Did she like doing them? How do you know?

Why wouldn't Lassie eat the liver when Rowlie first offered it to her? How did he finally get her to eat it?

What direction did Lassie want to travel? Why?

What tricks did Lassie learn?

How would you know that the people, in the towns which the pedlar visited, liked him?

Ask the children to read the paragraph, page 52, beginning, "Toots was almost as well known as Rowlie." To give them practice in selecting main ideas, help them select the main idea of that paragraph and the supporting details.

The Tricks Toots Knew

1. She could stand on her hind legs on a bowl and balance a smaller bowl on her nose.
2. She could jump on a ball of wood and move it, still balancing.
3. She could pick up pennies and bring them to Rowlie.
4. She could jump through hoops.

Another paragraph, page 54, suitable for practice in selecting main idea and supporting details begins: "But years of training was there too."

Direct the children's attention to such idiomatic expressions as "time for a bite," "she tore into the food," "warm up the stew," "she was a one," "stamped out the fire." Make sure they understand the meanings of these expressions.

During the activities suggested above, give children practice in finding meaning from context and help them to appreciate the words listed in Analysis 3.

ENRICHMENT AND OTHER ACTIVITIES

1. Part III can easily be adapted for spontaneous dramatization.
2. Secure a copy of *Lassie Come Home* (Winston). Have selections from it prepared for audience reading.

3. Dog-lovers may enjoy telling more about dogs and how they are trained. Others may tell adventures of their own pets—dogs or otherwise.

4. Read poems suitable to the theme. See “The Pedlar’s Caravan” by W. B. Rands, Workbook, page 23. “Lone Dog” by Irene McLeod is about a very different kind of dog.

Reading Skills Practice

1. Discuss the uses of the dictionary and the encyclopedia. The exercise in the Workbook, page 22, will help the pupils to locate information in the encyclopedia.

2. It is a valuable exercise to compare prose and poetry on a similar theme. In the Workbook, page 23, is good material on making comparisons.

3. Review silent consonants in the Workbook, page 24.

Further Reading

Sea Dog, E. Gilligan (Knopf) 5-7

He’s Jake, E. E. Haslett (Dodd, Mead) 4-6

Lad, a Dog, A. Terhune (Dutton) 7-9

Silver Chief to the Rescue, J. O’Brien (Winston) 6-8

Hurry Home, Candy, Dejong (Harper) 4-7

High Courage, C. W. Anderson (Brett-Macmillan) 5-8

A Dog for Davie’s Hill, C. Bice (Macmillan of Canada) 5-7

PAGES 63-72

The Story of Jarro

Background Information

The author, Selma Lagerloff, is regarded as Sweden’s greatest writer of fiction. She spent three years studying nature in order that she might be able to write nature stories for the boys and girls of her country. “The Story of Jarro” is taken from her book, *The Wonderful Adventures of Nils* (Doubleday).

The story is set in the country along the shores of Lake Takern. (See introduction to the selection in the Reader.) The story tells of a wounded wild duck that was cared for by a family living on a farm near the lake. By the time his wounds were healed, the duck had come to love and trust his human captors. They betrayed him by attempting to use him as a decoy.

Teacher's Analysis

1. The teacher should note that the nature facts are authentic, and the story as a whole is founded upon fact. Wild creatures do respond to kindness from other animals and human beings. Wild water-birds do congregate in the marshy country described in the story. Birds do warn their own kind of danger. Jarro exhibits natural intelligence in quickly realizing the use to which he is put. The story provides an opportunity to give training in distinguishing fact from fancy. The animal conversations and the miraculous rescue at the end belong to the realm of fancy.

2. The following words could be used for practice in syllabication and accent: fertile, muster, overwhelmed, content, curlews, confidence.

3. For practice in prefixes and suffixes these words may be used: extent, sneering, unhappy, formerly, grievously, keeled, ventured, caressed, rescuer.

4. Examine the word list (page 433) to find words that should be checked for meaning before the children read the story, for example, decoy, grebe, curlew, scow.

5. The following words may be used to give children practice in finding different meanings for the same word: fire, duck, hand, stroke, tuck, keel, blade, pole, load.

Teaching the Selection

READINESS

Under your guidance have the children discuss the habits of wild ducks, the country where they are found, their migratory habits, names of different kinds of wild ducks and water birds. In the course of the discussion bring in the words decoy, curlew, grebe.

Have the children read the introduction to the story in the Reader.

GUIDING THE READING

General Comprehension

Let the children read the story silently to find out how Jarro was captured, why he came to like the people who cared for him and what happened to make him change his mind. Check comprehension by brief discussion of answers to the questions.

Study and Appreciation

PART I: Have the children reread before answering such questions as the following:

How did Jarro act when he was picked up by the young farm hand?

What did Jarro look like?

How did he feel when Caesar wakened him?

Why did Jarro come to love (a) his mistress? (b) Caesar?

PART II: Have the children find answers to these questions:

What did Jarro think when the farm hand took him out in the scow?

Describe Jarro's action when he caught sight of some of his old duck friends.

What happened when the ducks came toward him?

What did Jarro do when he was taken out next morning?

How did Jarro escape?

Help the children discover what parts of the story could not be true.

ENRICHMENT AND OTHER ACTIVITIES

1. Write the conversation that might have taken place as Jarro's friends planned his escape.

2. Dramatize the conversation between Jarro and Caesar beginning, "Who are you?" and ending "This is different from Lake Takern, you know."

3. Draw a picture of Jarro, and colour it according to information given in the story.

4. The story could be used to extend the children's experience in nature study. They might collect pictures of water birds and look up more information on the haunts and habits of wild ducks and geese.

Reading Skills Practice

1. Have the children do the exercise "Thinking about What You Read," Workbook, page 26. It will give practice in reading for detail and in making inferences.

2. Prepare an exercise on different meanings of words in Teacher's Analysis 5.

Further Reading

Wild World Tales, H. B. Kane (Macmillan of Canada) 3-7

Great Northern, A. Ransome (Cape) 6-8

Wild Life in the Ice and Snow, Rutley (Macmillan of Canada) 5-6

The Silent Gulls, G. Tait (Ryerson) 5-7

Gay-Neck, D. G. Mukerji (Dutton) 6-7

PAGES 72-84

Billy, the Dog That Made Good

Background Information

Ernest Thompson Seton was born in the north of England in 1860 and came to Canada at the age of six. From early boyhood he was intensely interested in nature—in bird, animal and plant life. He spent much time watching animals and birds, drawing them and learning their habits

by keeping his own notebooks. At twenty-one he came west to Manitoba and spent considerable time on his brother's farm near Carberry. He left many books which are still widely read. The best known are *Wild Animals I Have Known*, *Biography of a Grizzly* and *Trail of the Sandhill Stag*.

"Billy, the Dog That Made Good" is a good example of Seton's fine animal tales. The story is set in the mountains of the Northwest. Billy belonged to a professional hunter who killed dangerous wild animals for the government bounty and occasionally added to his income by taking amateur hunters along on his hunting trips. Billy's master, Bob Yancy, kept a large pack of dogs carefully trained for their special jobs in the hunt—bloodhounds, greyhounds and bulldogs—used for scenting, chasing and fighting the game. This particular tale is an account of the chase and destruction of a dangerous grizzly bear.

Teacher's Analysis

1. The teacher should note (a) the description of Yancy's job; (b) the difficult hunting terrain in the rough mountains; (c) the general description of the pack and the character of the leaders of the pack; (d) the reasons why this particular hunt was important and dangerous. All of these are important in building up the fine suspense of the actual battle with the grizzly.

2. She should note the events that earned Billy the title of "the dog that made good."

3. Check the word list for words to discuss before the pupils read the story: bull terrier, professional hunter, bounty, amateur, rally, pursuit, bay, bloodhounds, grizzly, carcass, catch, dinning.

4. Check the story for expressions to discuss after children have read the story to further their understanding of language: ablaze with hunter's fire, in a sense those protecting arms were around him all the time, down timber, a glimmer of dog sense, a lack of dogginess about him in the gentle sense, a dog with a fine nose, stood his ground, the dogs were possessed of the spirit of the day, dinning of the pack, the thought flashed up, this is the fiery furnace in which the metals all are tried, size up your hounds, Bob Yancy's face was set, the stuff a bear-dog is made of.

5. Check Workbook, page 27, for a preliminary exercise on Words with More than One Meaning. This gives further practice in the use of context to determine special meanings of words.

Teaching the Selection

READINESS

Discuss the uses to which dogs may be put: the watch dog, the hunter, the cattle dog, the police dog, the retriever, the household pet. Bring out the various kinds of training required for each.

It may be necessary to develop children's understanding of the work of a professional hunter as described in this story. The discussion may centre around the types of hunting dogs introduced in this story and the care with which they must be trained. Pupils should be made familiar with the dangerous qualities of grizzly bears.

Discuss the word meanings necessary to the understanding of the story. See Teacher's Analysis 3.

Read the first paragraph to the pupils. "Notice Billy's nickname. Look at the title of the story. What would you expect to find out in the story?"

GUIDING THE READING

General Comprehension

Have the children read the first section of the story to find out why Billy was called "Silly Billy," what Bob Yancy's "special line" was; what kinds of dogs were used in the Yancy pack; and what the leaders of the pack were like. Discuss the answers to these questions.

Have the children read the rest of the story to find out how "Silly Billy" became "Billy, the dog that made good."

Study and Appreciation

Ask the children to tell briefly how Billy saved Bob Yancy.

Under your direction have them discuss and reread the story when necessary to answer such questions as the following:

Why was Bob Yancy "ablaze with hunter's fire" when he heard the news that old Reelfoot was in the district?

How did Reelfoot show that he was an "extraordinary animal"?

What happened to the bear trap?

Describe the hunting country. (Have this description read aloud.)

How did the attack on the grizzly show up the character of the dogs?

Why did Bob Yancy kill the Terrible Turk?

During the rereading and discussion of the story, the expressions listed in the Teacher's Analysis 3 should be read aloud and talked about so that their significance will be made clear to the children.

ENRICHMENT AND OTHER ACTIVITIES

1. Tell the children to select favourite sections from the story for reading aloud to the class.

2. Illustrations of favourite parts of the story might show the following: the dogs starting out on the chase, Thunder attacking the grizzly, Billy rushing in, the victory procession homeward with Billy being carried on Yancy's saddle.

Reading Skills Practice

1. Do the exercises Thinking about What You Read and Appreciating Character, Workbook, pages 28 and 29.

2. An exercise such as the following is useful in helping children to read with appreciation. Put the exercise on the chalkboard; have the children find these comparisons in their Readers and complete them.

Silly Billy rollicked and yapped like

As the dog scented the bear his rumbling growl was as grand as

The dogs scattered like

The small dog clinging to the bear's head flapped like

The dogs had no more effect on the huge monster than flies

The huge brute seized the little dog in his great jaws just as a cat

Billy had proved himself as brave as

Billy had proved that he was true as

That half-starved, homely mongrel looks like

Fortunately Big Ben had a voice like

As the dogs tried to hang on to the bear, they were as

Silly Billy hung on to the bear with a grip like

The bear hurled him far to one side like

Further Reading

Wild Animals I Have Known, E. T. Seton (Random) 5-9

Wilderness Champion, J. W. Lippincott (Lippincott) 5-8

Trap-Lines North, S. Meader (Dodd) 6-9

The Biggest Bear on Earth, H. McCracken (Lippincott) 5-8

Snow Dog, J. Kjelgaard (Grosset) 6-9

Outlaw Red, Son of Big Red, J. Kjelgaard (Grosset) 7-9

Nose for Trouble, J. Kjelgaard (Grosset) 6-9

Two Little Savages, E. T. Seton (Doubleday) 6-7

PAGES 84-96

“Shadow,” the Indian Colt

Background Information

This is a simple, moving story of an Indian boy and his love for his horse. The story obviously takes place during the period of the western fur trade.

Teacher's Analysis

1. Check the word list, page 434, to choose important words to be discussed before the children read the story, e.g., responsibility, stamina, pelts, endurance, barter.

2. The following words from the story may be used for practice in syllabication and accent: businesslike, directness, protect, wolverine, fearlessness, considered, newcomers, disturbances, deliberate, hesitation, horizon, abruptly, translated, soberly, expectantly.

3. These words may be used to extend children's vocabulary from the standpoint of shift in meaning: match, pelt, twine, tuck, lids, rude, trail, print, sign, teem, peel.

4. Select suitable words for practice in structural analysis, such as: understand, gravely, suspiciously, inert, weakness, instructed, downward, thoughtfully.

Teaching the Selection

READINESS

Let the pupils tell about animals they have—dogs, cats, turtles, snails, rabbits, hens—and what they must do for these pets.

Discuss meanings of words necessary for understanding the story. These words are listed in Teacher's Analysis 1. Have the children do the exercise on Finding Word Meanings, Workbook, page 30.

Talk about the importance of a good horse to the Indians. Tell them that this story, "Shadow, the Indian Colt," will show how an Indian chief's son showed his love for his horse.

READING

General Comprehension

Ask the children to read the story and find: (1) what qualities Little Falcon wanted in his horse; (2) what happened to the colt and its mother; (3) how Little Falcon rescued his mare, and saved his colt.

Check general comprehension by discussing answers to the questions.

Study and Appreciation

Have the children reread Part I of the story to answer such questions as:

What did War Cloud tell Little Falcon a chief's responsibilities would be?

What was War Cloud's advice to his son on choosing a horse?

What did War Cloud mean when he said, "No horse is better than the treatment he receives"?

Have the children do the exercises in the Workbook, page 31, to guide their rereading of the story. The exercise should be checked by discussion.

ENRICHMENT AND OTHER ACTIVITIES

1. Find poems about horses. "The Runaway" by Robert Frost on page 393 is appropriate. See the lesson plan in this Manual, page 164.

2. Check newspapers for the account of the rescue of some animal. Retell known stories.

Reading Skills Practice

1. Syllabication and accent—give practice with words listed under Teacher's Analysis 2. Note some words for double accent practice.

2. Words with different meanings—have the children check meanings of words listed under Teacher's Analysis 3 and write sentences to show at least two meanings of each word.

3. Use words listed under Teacher's Analysis 4 for practice in structural analysis.

4. Have the children do the exercise Reading to Get the Main Idea on page 32 in the Workbook. This exercise, besides giving practice in getting main ideas, will help strengthen the paragraph concept.

Further Reading

Indian Saddle-Up, Indian Paint, Hawk-Eye and How the Indians Lived, G. Balch (Crowell) 5-8

Cherokee Bill, J. Bailey (Abingdon) 6-9

The Saddle of Carlos Perez, G. E. Tait (Ryerson) 6-8

The Shining Filly, F. Downey (Scribner) 5-7

PAGES 97-104

Handsome Heart

Background Information

The story takes place in a little town on a "rocky strip of the Atlantic coast." It tells the story of how a dog helped to rescue the crew of a wrecked ship. The story plays up the quality of courage that is shown in "Billy, the Dog That Made Good."

Teacher's Analysis

1. Check the word list, page 434, for words that the children might not understand, such as mongrel, valiant.

2. Check, too, for words that help to give the atmosphere of the story: overcast, fury, sea-faring, buffeted, exhausted, through, abating, hurtled.

3. Note that the story is a fine one for vocabulary enrichment, from the standpoint of descriptive language: bedraggled, bushy tail, big bony body, limping, Todd's face clouded, whoop of unrestrained joy, breakers booming, in all its fury of screaming wind and lashing rain, wagged happily, breakers roared, listing heavily.

Teaching the Selection

READINESS

Recall the dogs in "Billy, the Dog That Made Good." This would be a good time to have the children remember the description of the Terrible Turk, "a perfect beast of the largest size." It should be brought out at this time that the most important quality, a courageous heart, which Billy possessed, was missing in the Terrible Turk. The meaning of *valiant* should be established in this discussion.

Have the children do preliminary exercise A on Workbook, page 33. Discuss answers with children.

Discuss the title with the children. What is the meaning of *handsome*? Have them speculate about the meaning of *handsome heart*. Tell the children that the dog in the story, "Handsome Heart," is a mongrel. Discuss the meaning in contrast with the pure-bred Terrible Turk. Discuss briefly the setting of the story and the possibilities of storms and wrecks in the area. Let the pupils state what questions they would expect to find answered in the story.

READING

General Comprehension

Have the children read the first section of the story to find out what the dog looked like and what Great-Aunt Mattie and Todd thought about him. Discuss this section, bringing out the details of the dog's appearance. The children can find suggestions that Major may prove to be an interesting dog. ("The bushy tail wagged happily." "When Todd called to him, he came up trustfully.")

Have the children read the rest of the story to find out why Great-Aunt Mattie agreed that Major had a "handsome heart."

Study and Appreciation

Have the children reread section II of the story to find signs that a storm is coming, and the description of the storm at its height.

The pupils should find and read aloud the part that tells about the wrecked ship.

They should note the town's equipment for warning ships away from the rocky shore. They should pick out the details that show what the people in a town like the one in the story would do if a ship were wrecked on their shore. Check through discussion.

In all this discussion the excellent descriptive words and phrases should be noted and enjoyed. See Teacher's Analysis 2, 3.

Have the children reread section III to prepare for reading the section aloud.

ENRICHMENT AND OTHER ACTIVITIES

1. This selection is a good choice for a group oral reading project.
2. This story would make good motivation for an art lesson.
3. Have the pupils recall other stories of dog heroes. "The Dog of Flanders" by Louise de la Ramee should be well known; "The Brave Sheep Dog" in *Under the North Star* (Grade V Reader); "Carlo to the Rescue" and "Wabun" in *Over the Bridge* (Grade IV Reader).
4. Write the story of the rescue in play form. Have pupils take the part of spectators returning to a cottage for coffee. Each would give a description of successive episodes of the rescue by entering at intervals.

Reading Skills Practice

1. Appreciating good use of language: Hearing Sounds, Workbook, page 34, will help children appreciate excellent use of words to give vivid descriptions.
2. For additional practice in the important comprehension skill of making inferences, do the exercise, Reading and Thinking, Workbook, page 35.

Further Reading

- Swiss Family Robinson*, J. D. Wyss (Doubleday) 5-8
Three Without Fear, R. C. DuSoe (Longmans) 5-8
Manuel Goes to Sea, H. K. Fuller, 4-6
Seabird, H. C. Holling (Houghton) 5-8

UNIT 3: STORIES OF EARLY DAYS

Boys and girls of Grade VI are interested in stories of our country's early days. Historical fiction is an excellent means of opening doorways into history. These stories, like all literature, contribute to our understanding of the people of other generations. They bring us a warm appreciation of the people of bygone days.

The story, "Radisson's First Voyage," for example, will increase interest in seventeenth century Canadian history. Among the poems at the back of the book, page 414, is the well known "Jacques Cartier" which may be taken when the early discoverers are being studied. "Bushel for Bushel," "Canada's First Railway Train" and "Paul Kane: Artist Adventurer" are set in the nineteenth century. "The Pine Tree Shillings," in a class by itself, is a charming story about the time of the early American colonies. The poem, "The Wilderness Is Tamed," forms a bridge between early and modern days.

The unit should be used to help children acquire power in reading for information. The Manual offers suggestions and the Workbook provides exercises for practising the following important reading skills:

- skimming to locate specific information to answer questions,
- careful study-type reading to select the main idea and to gather important details, to make outlines and notes,
- reading to make inferences and to draw conclusions.

Careful attention should be paid to the possibilities for extending children's background experience and enlarging their historical vocabulary.

PAGE 106

The Wilderness Is Tamed

Elizabeth Coatsworth writes excellent historical fiction for children and adds poems as chapter divisions in her novels. This poem is from the book *Alice-All-by-Herself*. It should be taught during the introduction to the unit.

After you have discussed briefly with the class the type of story one might expect to find in a unit entitled "Stories of Early Days" and have had the pupils examine the titles of the selections in the unit, have them listen (books closed) to your reading of the poem. Ask them to find out the means by which man has tamed the wilderness.

Discuss briefly with the children the contrast found in the poem between the savage land and the settled country—pine-tree forests, Indian fires, unbridged rivers, deer, on the one hand; cleared land, orchards, farmhouses, fences, bridges, towns, grazing cows on the other.

Help the children to discover the significance of such lines and phrases as "The labouring ox has smoothed all clear" (cultivated the land), "the binding wall" (fences indicating the enclosing of cultivated land and the keeping out of wild animals). After the discussion let several of the children read the poem aloud. Have the listening group offer suggestions for improving the reading.

Some of the children may recall reading Annette Wynne's "Indian Children" in earlier grades. Find it in *Over the Bridge*, page 92, and read it to the class. They might look for other similar poems, such as "The Indian Arrowhead," Arthur S. Bourinot and "The Pioneer," A. Guiterman.

Reading Skills Practice

In the Workbook at the beginning of unit III are three exercises to give the children practice in skills which will help them learn to read for information.

1. Learning to Use an Index page 36 will, as the heading indicates, give practice in this important study skill. The teacher, of course, should have children do further practice by using the indexes in their textbooks. The Workbook exercise is really a sample one.

2. Watching Punctuation Marks page 37 is planned to teach children to read more precisely by noting the use of punctuation marks in helping to get exact meanings.

3. Drawing Conclusions pages 38-39 is designed (a) to extend children's historical experience, (b) to give practice in reading informational material in the field of history, with special accent on the important skill of making inferences and drawing conclusions. The exercise is made up of three selections with assignments on each. The teacher may deal with the selections one at a time; this procedure is advisable with average Grade VI children. With better than average pupils, the whole exercise may be done by the class at one time. In either case, the exercise should be carefully checked with thorough discussions. The teacher should bear in mind that the important thing here is not the mere comprehension of the text, but the practice of the skill.

Radisson's First Voyage

Background Information

This story is founded upon fact. It deals with an episode in Pierre Radisson's life which led to his capture and adoption by Mohawk Indians, one of the Iroquois tribes. Radisson with his brother-in-law, Groseilliers, later went to England and influenced Prince Rupert to form the Hudson's Bay Company. The aim of the company was to finance fur traders in the new area surrounding Hudson Bay and to profit by the rich trade.

The story takes place only forty years after the founding of Quebec. At that time Quebec and Three Rivers were forts, and Indians of the warlike Iroquois tribes roamed close to both forts. People who left the shelter of the forts were often ambushed by Indians.

The story brings out the carefree courage of the young Radisson, a quality that appealed to his captors. It depicts how a man's survival depended upon his cleverness in making the best and most of a dangerous situation. The selection may be used for Social Studies interest and enrichment.

Teacher's Analysis

1. This is an informational, rather than a literary, selection and therefore should be used to give children training in reading for information. For example, have the children use the subheadings to decide in which part of the story certain facts might be given, and skim to locate the specific items.

Questions like these may be used:

Why was it dangerous to be outside a fort in these times?

What did Pierre learn from the Indians?

Describe the country around Quebec and Three Rivers in the seventeenth century.

Why did the Indians not kill Radisson when they captured him?

Describe the way Indian braves dressed at their feasts.

How did the Iroquois treat their captives?

Explain how Radisson came to be adopted by the Mohawks.

2. Informational selections should be used as often as possible to give children practice in making notes. For example, use the topic "Indian Feasts." Have the children read Part IV to discover the information given about Indian feasts. Help them to select the chief sub-topics of the main subject. As these are brought out they should be placed on the chalkboard with space left under each topic for notes.

The sub-topics with some notes are:

A. A possible reason for a feast (to honour an important person)

- B. Food (moose nose, beaver tails, bears' paws)
- C. Clothing of important people (coloured blankets, decorated leggings, many wampum strings)
- D. Ways of honouring important guests (gesture of alliance—striking a hatchet through a kettle—speeches)

Another possible topic for practice in note-making is: "How the Indian tribe celebrated the return of the warriors to the village."

3. The selection should be used to increase children's historical vocabulary. Following is a list of historical words and phrases: wampum, stockade, fort, lying in ambush, braves, scourge, priming muskets, dauntless, calumet, scalped, sagamite, flotilla of canoes, run the gauntlet, trussed arms and shackled feet, unscathed, council pipe, guttural speech, warrior, reconnoitre, quarry. Where the context does not help with the meanings, the children should use the dictionary and then have class discussions to increase understanding of these words.

Teaching the Selection

READINESS

The story of Radisson and Groseilliers is usually taken in the Social Studies of this grade. A discussion of the historical facts recalled by the pupils and their knowledge of Indian life and customs would motivate their interest in this selection, and give them a wider knowledge of the vocabulary.

The vocabulary is rather difficult and pre-acquaintance with some of the more difficult words and phrases would be helpful. The words in the word list, page 434, and in Analysis 3 above may be taught in context similar to their uses in the text, but this should not be used as a formal dictionary exercise.

GUIDING THE READING

General Comprehension

Silent reading by the pupils to answer the general questions: (1) In what way did Radisson outwit the Indians? (2) What was there in Radisson's character that the Indians admired?

Study and Appreciation

This selection may be used for location of information as in Analysis 1. If preferred, the more common oral comprehension questions may be asked.

Where were the boys going? Why? What did the boys do that older men would not do?

Why might Radisson have come to New France?

What boasting might the boys have done?

Why did the two boys leave Radisson? Why did he laugh then? Describe his solitary hunting trip.

From the middle of page 110, find four signs of his bravery which the Indians had watched.

What did they do to make him look like an Indian?

"Diplomacy and courage saved his life." Prove this statement.

Why was he adopted as a Mohawk?

Skim through the selection to find details about life among the Indians: clothing, food, treatment of prisoners, etc.

The selection does not lend itself to complete oral reading, but have passages read aloud in answer to such questions as the following:

How did the young hunters move through the woods in search of game?

How did the hunters move through the woods to avoid the foe?

How did the Indians change Radisson's appearance?

What did he learn about the Indians?

ENRICHMENT AND OTHER ACTIVITIES

1. Have the children find out the important part played by the calumet in the lives of Indians. Model a calumet in clay or wood and decorate it as the Indians would have done.

2. Find other versions of the story of Radisson, using various Social Studies books as source material.

3. At this point teach the poem "Dark Plume Bill," page 395.

Reading Skills Practice

1. The selection contains many words that may be used for structural analysis: flopped, encountered, glimmering, crotched, uttered, practised, compelled, dogged, trudging, scuttled, shackled, trussed.

2. The exercise Evaluating Character, page 42 Workbook, will give children practice in finding detail which will help them come to conclusions about characters.

3. Reading for Information, pages 40-41 Workbook, will give practice in the following informational skills: reading for general significance, skimming, drawing conclusions.

An exercise in synonyms might be prepared selecting such words: marauding, encountered, trudging, reassured, giddily, ambush, rancid, embarked, scuttled, deft, compliance, casually, scourge, trussed, shackled, unscathed, assemblage.

Further Reading

Son of the Mohawks, C. A. M. Edwards (Ryerson) 6-8

The Book of Indians, H. C. Holling (Platt) 4-6

Adventurers of England in Hudson Bay, A. Garland (Copp Clark) 5-7

Indian Captive, L. Lenski (Lippincott) 6-9

Horsemen of the Plains, J. A. Altschuler (Macmillan) 6-8

Becky Landers, Frontier Warrior, C. L. Skinner (Macmillan) 6-9

Breastplate and Buckskin, G. Tait (Ryerson) 6-7

PAGES 115-119

The Pine Tree Shillings

Background Information

Nathaniel Hawthorne was a classmate of Longfellow's at Harvard. He lived most of his life in eastern United States. His best-known book is *The Scarlet Letter*, but his *Tanglewood Tales* is still much enjoyed by children. "The Pine Tree Shillings" is one of the stories from Hawthorne's *Grandfather's Chair*, telling of a delightful incident from early days in Massachusetts.

Teacher's Analysis

1. Check the story for words and expressions that should be discussed before the children read the story: mint-master, current coinage, bullion, colony, magistrates.

2. Note the simple, straightforward style with touches of dry humour, e.g., the description of Betsy, "a fine, hearty damsel"; the mint-master's comment when he gave his consent to his daughter's marriage: "Yes, you may take her," said he . . . "and you'll find her a heavy burden enough!"

Teaching the Selection

READINESS

Have the children do the exercise on page 43 Workbook, Choosing the Right Meaning.

Discuss the setting of the story—Old Massachusetts before the American Revolution. Discuss the necessity at that time for establishing coinage to take the place of barter, how much silver would be used, and the source of the silver—buckles, buttons, cans, tankards and sword hilts.

Discuss the words and expressions necessary for general comprehension. (See Teacher's Analysis 1.)

GUIDING THE READING

General Comprehension

Quote from the story the last sentence, "It's not every wife that's worth her weight in silver"; then ask the children to read the story to find out what it means.

Study and Appreciation

Go over the story with the children to help them savour its goodness. Have them, for instance, talk about the second paragraph on barter:

Why would men in those times often exchange bear skins for things?

Where would they get the molasses?

Why would they often use musket balls, or have wampum, to exchange?

They might read the rest of the story discussing and rereading the answers to such questions:

Why did the court decide to establish coinage?

What arrangements did they make with Captain Hull?

Where did most of the silver for the coins come from?

Why were the shillings called "pine tree shillings"?

What made daughter Betsy so fat?

ENRICHMENT AND OTHER ACTIVITIES

This is a good time to introduce the poems "Hiawatha's Sailing," page 398, and "'Twas in the Moon of Winter-time," page 404. Both of these poems are connected with the early history of North America.

Reading Skills Practice

1. Some of the paragraphs would give the children very good practice in picking out main idea and supporting details, e.g., the paragraph on barter, the paragraph on collecting the silver.

2. To make the pupils more aware of the good use of language, have them do the exercise, Workbook page 44.

3. Note further exercise on using clues, Workbook page 45, to give children more practice in using context for word meaning. The words in this exercise are contained in the following selection in this unit.

Further Reading

Wonder Book, Grandfather's Chair and Tanglewood Tales, N. Hawthorne (Dutton) 5-7

Master Simon's Garden, Cornelia Meigs (Brett-Macmillan) 7-8

Two Arrows, Cornelia Meigs (Brett-Macmillan) 5-8

New Moon, Cornelia Meigs (Brett-Macmillan) 6-8

PAGES 120-132

Paul Kane: Artist Adventurer

Background Information

This is an adaptation of a radio play actually produced over the CBC as one programme of a series on Canadian artists, for schools. The story

in the play is essentially true to life. The directions regarding sound effects and quality of voice will help make class presentation more realistic.

As the radio play indicates, Paul Kane was a famous painter of Canadian Indians about one hundred years ago. His paintings are still highly valued.

Teacher's Analysis

Check the word list for key words to be discussed before pupils read the play: exploration, portfolio, narrator, greenhorn, voyageur.

Teaching the Selection

READINESS

If possible, have a reproduction of one of Paul Kane's paintings to show the children. Tell them that he was a famous Canadian artist who lived about one hundred years ago. The children should know that his paintings give a very good record of scenes and people of the time—Indian chiefs, Indians and voyageurs in canoes, the buffalo hunt. Give the children some idea of the setting—chiefly western Canada in the middle nineteenth century.

Discuss briefly what the children know from their social studies about life in the West one hundred years ago. They might recall Radisson and his importance in the founding of the Hudson's Bay Company. In discussion develop the meanings of the key words listed in Teacher's Analysis.

GUIDING THE READING

General Comprehension

Have the children read for the story of the play. Give them the following questions to help direct their reading:

Describe Toronto a hundred years ago.

What was Paul Kane's ambition when he was at school?

Why did he wish to see Sir George Simpson, head of the Hudson's Bay Company?

What dangers did Simpson say he would encounter?

How did Paul Kane persuade Sir George to give him permission to travel with the brigade?

Which of Paul Kane's pictures does the play tell about?

What was Queen Victoria's comment on the pictures?

Study and Appreciation

After checking comprehension, have the children note the form of the play and contrast it with "The Serenade." Guide their examination of the play by asking them how the scenes would be indicated, what the purpose of the narrator is, why sounds are important, etc.

ENRICHMENT AND OTHER ACTIVITIES

1. It is important that the children actually perform the play. Let them choose a narrator and an announcer. Divide the class into groups. Let each group prepare one scene of the play and then have a classroom performance.

2. Have the pupils work together in groups of four or five to write a short radio play on another interesting biography—planning the script, sound effects, announcer's part, etc. Discuss with the class the information and techniques of other radio programmes, particularly those listened to at school.

Reading Skills Practice

1. Have the children do the exercise Remembering What You Read in the Workbook, page 46. Check the exercise with the class making sure that children find in the play correct answers for any they had wrong.

2. Outline and Summary, page 48, Workbook, gives more advanced practice in this skill. The outline is completed to the end of paragraph one with the main idea of paragraph two stated. The following are the missing parts:

- I. B. Building their own cabins
C. Growing grain by simple methods
- II. A. No matches!
B. Fire kept burning all the time
C. Borrowing fire
- III. Lighting the cabins in the evenings
A. Some light from the fire
B. Making candles
- IV. Making all the clothing
A. Made from deer skin
B. Made from sheep's wool

Note that in II.C and III.B there could be two sub-divisions and in IV.B there could be three.

3. Thinking About What You Read, Workbook, page 49, gives practice in making inferences and drawing conclusions. This exercise should be carefully checked by class discussion.

Further Reading

Paul Kane, A. H. Robson (Ryerson)

The Adventure of Canadian Painting, R. S. Lambert (McLelland & Stewart) 6-9

Sitting Bull, D. S. Garst (Messner) 6-9

Bushel for Bushel

Background Information

Peter McArthur was born in Middlesex County, Ontario, in 1866. He became a popular Canadian writer on country life subjects. The Reader contains two selections by this author, "Bushel for Bushel," and the poem, "Sugar Weather," page 421.

"Bushel for Bushel" is a pioneer story of old Ontario, illustrating what it meant to be a good neighbour in those days. The author, Peter McArthur, specializes in this type of story and uses a simple, homely style that is very convincing. The device used in this story of having someone recall the story as it is told to him helps make the tale even more credible.

Neil McAlpine, the hero, was the wealthiest farmer among the pioneers. The story tells how he saved the settlement in which he lived.

Teacher's Analysis

1. Select words to be discussed for aiding the children's comprehension on their first reading: version, granaries, famine, patriot.

2. The story provides good opportunity for furthering children's understanding of figurative language. Check the exercise on figurative language in the Workbook, page 47. Figurative language increases the force and suggestiveness of written material. Metaphor and simile are the two basic figures of speech and are based on imaginative resemblance. (Metaphor: That man is a fox. Simile: That man is like a fox.) Personification is a variety of metaphor. It makes a person out of abstract ideas and things without life, or out of the lower animals, and thus attributes to them the thoughts, feelings and characteristics of human beings. These three figures of speech are the leading ones in the list.

3. Make sure that you are prepared to help the children see the truth of the statement ". . . the hope of Canada and the Empire, and possibly of humanity, lies in such men as Neil McAlpine."

Teaching the Selection

READINESS

Discuss figurative language with the children. Refer to previous Workbook exercises on finding comparisons. Have the children do the exercise on page 47. Check it with them.

Talk about some of the difficulties that pioneers would encounter in establishing their communities. In the discussion bring out the impor-

tance of farming in this connection, and how serious it would be if the crops were not good. Help the children to realize the significance of good neighbours, especially in pioneer times. In the course of the discussion develop the meanings of the key words selected.

Look at the title. Have the pupils suggest what it might mean.

GUIDING THE READING

General Comprehension

Have the children read the story to find out how Neil McAlpine saved the settlement.

Study and Appreciation

Use these questions to guide the rereading and to bring out the full significance of the story:

How did it happen that Neil McAlpine had three thousand bushels of wheat in his granaries the year the frost killed all the crops in the settlement?

What was Neil McAlpine's first thought when he knew the crops were destroyed?

Explain why he changed his mind.

What would it mean to the settlers if they had to pay very high prices for seed wheat?

What offer did he make to the settlers?

How did McAlpine show that he was a true Christian?

How does the second part of the story show what a truly good man Neil McAlpine was? Be sure to bring out the point that the welfare of the community meant more to Neil McAlpine than personal gain.

Discuss the last sentence in the story with the children. Help them to realize the importance of tolerance.

ENRICHMENT AND OTHER ACTIVITIES

1. The pupils might tell stories about people they know who have been good neighbours.

2. Children might write about ways in which we can be good neighbours.

3. A group may prepare in dramatic form (a) the part of the story telling about the distribution of the seed grain, (b) the part about the interview between Dr. McCallum and the "old timer" at the railway depot.

4. Other stories about pioneer days could be read by the pupils and then told to the rest of the class.

5. The teacher might read the parable of the Good Samaritan as it appears on page 239 in the Reader, the pupils reading silently. Could Neil McAlpine be called "A Good Samaritan"? Why?

Reading Skills Practice

Have the children do the exercise on Interpreting Word Meanings, Workbook, page 50.

Further Reading

Two Logs Crossing, W. D. Edmonds (Dodd) 5-9

Willow Whistle, C. Meigs (Brett-Macmillan) 4-6

Long Winter, L. Wilder (Harper) 5-8

PAGES 139-142

Canada's First Railway Train

Background Information

Children of today, seeing our diesel trains speeding along, find it hard to realize that trains are comparatively new and that the first steam railways were crude and slow and would be laughed at today. The story of Canada's first railway train will help them to understand and appreciate the progress that has been made in the last century. The situation used by the author in having a grandfather tell the story to the children adds appeal.

Teaching the Selection

READINESS

In a preliminary discussion bring out the meanings of token, ancient and bronze.

Have the children describe a modern train they have seen or travelled on. Have them tell anything they know about old trains. If possible obtain pictures of an old-fashioned train. Have a short discussion on the differences between diesel and steam engines if the pupils are familiar with trains.

GUIDING THE READING

General Comprehension

The first paragraph of this story should be read by the teacher to arouse interest; then leave the pupils to find out when, where, how and why these coins were used.

Study and Appreciation

Check comprehension briefly by asking where and when the first Canadian train ran.

Have the pupils reread the story to describe what Canada's first railway train was like.

Have the children do exercise in Workbook, page 51. They should use their Readers if necessary.

ENRICHMENT AND OTHER ACTIVITIES

1. Have the situation reproduced with three characters: Grandfather, Jim and Jean.

2. Children should locate, on a map, the region served by the first railway track.

3. Further research into other areas (such as the first motor-car, the first airplane, good roads) would give pupils practice in informational reading and in creative writing.

Reading Skills Practice

1. The Workbook exercise, page 52, will be helpful in reviewing the use of an index for locating information.

2. Find suitable synonyms that will fit into the context for such words and expressions as the following: curious ornament, comfortable train cars, vanished, rarest coins, prominent, fascinating stories.

Further Reading

Diesel-Electric, H. Billings (Viking of Canada) 5-9

Trains, R. S. Henry (Babbs) 6-8

First Book of Airplanes, J. Bendick (Ryerson) 5-8

Canoe to Airliner, M. Shaw (Macmillan of Canada) 5-6

You and Space Travel, John B. Lewellen (Grosset) 5-9

UNIT 4: THE OUT-OF-DOORS

The stories in this unit should be used by the teacher to extend children's observation and appreciation of nature. Stories like "Cheetwoot's Children," "Uncle Andy Tells about Baby Otters" and "Mothers of the Wildwood" emphasize the almost human love and care that wild creatures lavish upon their young. The nature facts contained in the stories are especially interesting to children and are presented in an entertaining manner.

The teacher should note the opportunities presented by both the stories and the Workbook exercises:

1. To extend and enrich children's experience
2. To enlarge and enrich vocabulary
3. To give training in reading for information:
 - a. to find the main idea
 - b. to select important details
 - c. to strengthen paragraph concept
 - d. to make outlines
 - e. to skim
 - f. to draw conclusions
4. To develop appreciation skills
 - a. reading figurative language
 - b. evaluating behaviour

The Workbook exercise, page 53, "Making an Outline" will make a good introductory activity for the prose selections in this unit. It gives practice in gathering specific information from a nature article.

PAGES 144-145

Autumn Glories

Discuss the signs of autumn noticed in your own district.

The following words and phrases may be discussed: trellis, stooks, lowing kine, stencil, crest. Help the children identify the flowers mentioned: marigolds, zinnias and cosmos.

Have the children listen to the reading of the poem to see why it is called "Autumn Glories." After they name things they remember from the first reading, let them open their books to find lines dealing with other items mentioned. Individuals might read these lines aloud. Ask what else the poem tells us besides giving us pictures of the beauty of autumn. Have the children find and read aloud lines which tell that the grain has been gathered, the fall ploughing is being done.

Help the class see the significance of description details: a rainbow come to earth, blossom in their autumn mirth.

Ask such questions: Why would a farmer be ploughing in the fall? What do the last two lines of the poem mean?

Use the poem as motivation for an art lesson. Groups of children will be interested in illustrating different sections of the poem.

Locate other autumn poems such as "Autumn" by George Cooper and "The Death of the Flowers" by William Cullen Bryant.

PAGES 145-148

Cheetwoot's Children

Background Information

Canadian bears fall into three groups: the black, the brown or grizzly and the white or polar bear. The black bear, smallest in size, lives in forest regions of all provinces except P.E.I. where it is now extinct. The young are born during hibernation. They eat berries and other vegetable matter, and also insects and meat.

Teacher's Analysis

1. Note the setting in the West Coast Range.
2. Check the story to note the habits of black bears: hibernating, eating, camouflage, training of young.
3. Check word list for difficult new words: chinook, skunk-cabbage, munching, wallowing, cougar, camouflage.
4. Note the opportunity given in the story to provide practice in getting meaning from context. See Workbook exercise, page 54.
5. For discussion after the story has been read, note the good descriptive language: about the size of kittens, scramble about, fragrant forest, sniffed, misty swamps, frisking, snugly concealed, yellow spathes of skunk-cabbage piercing the rank earth, creeping death shadow, dappled fawns, etc.

Teaching the Selection

READINESS

Have the children do the Workbook exercise, page 54.

Find out what the children know about black bears. Have the children discuss how a black bear differs from the grizzly they read about in "Billy the Dog That Made Good." Let the children tell what they know about black bears.

In the course of the discussion bring out the meanings of key words as in Analysis 3.

GUIDING THE READING

General Comprehension

The children should read the story to find out the most important lesson that Cheetwoot taught her cubs, and what lesson Cheetwoot herself learned.

Check general comprehension by having the class discuss the answers to these two questions.

Study and Appreciation

Have the children answer such questions as these. They might skim the story for the answers if necessary.

How big are bear cubs when they are born?

What did Cheetwoot feed on after she and cubs came out of the hollow tree?

Why didn't she take her cubs with her when she went to look for skunk-cabbage?

Why did Cheetwoot think her cubs would be safe when she left them?

How did the cougar discover the cubs?

How were the cubs saved from the cougar?

Why do you think "Old Joe" didn't shoot the bear family?

During this discussion the interesting words and phrases should be enjoyed (See 5, Teacher's Analysis).

ENRICHMENT AND OTHER ACTIVITIES

1. Collect stories and pictures about the three kinds of Canadian bears.
2. Recall other stories about bears: "A Bear for a Mother" in *Under the North Star*, the play "The Grizzly Bear" in *Over the Bridge* or "The Bear that Thought He Was a Dog" by Sir Charles G. D. Roberts.
3. The poem, "Spring Is Too Busy," page 409, may be read at this point.
4. Prepare the first item in an illustrated Wild Life Booklet mentioned in this unit: the black bear. Each pupil will prepare his own material on standard size sheets of paper.

Further Reading

Duff, the Story of a Bear, Wm. Marshall Rush 5-7

Wild Animals I Have Known, E. T. Seton 5-9

Kindred of the Wild, Chas. G. D. Roberts (Ryerson) 7-9

PAGES 149-152

The Masked Bandit of the Woods

Background Information

Lyn Harrington and her husband, Richard, form one of the better-known husband-and-wife teams in Canada. He takes the photographs and she writes the stories or articles. *The Royal Canadian Geographical Journal* and *The Beaver* have often demonstrated their work. The *Junior Red Cross Magazine* and *Canadian Nature* have included her children's stories. You can just imagine the fine photographs that might have been taken at the time she wrote this article.

Teacher's Analysis

1. The story may be correlated with nature study since it provides a great deal of accurate information about the raccoon. Also it is well-organized and therefore makes excellent material for giving practice in informational reading skills: identifying paragraphs, skimming, reading for main idea and detail, outlining, summarizing and making notes.

2. Check the word list for difficult key words: nocturnal, marauding, mottled, bandit.

3. Select paragraphs for reviewing the paragraph concept. Good examples are paragraphs two, five and seven of the story.

Teaching the Selection

READINESS

Find out what the children know about the raccoon: where it is found, what it looks like, and what it is used for. Bring out the meaning of the key words as found in the word list, page 434, if you decide this is necessary. Discuss the title "The Masked Bandit of the Woods."

GUIDING THE READING

General Comprehension

Have the children read the story to find out why the raccoon is sometimes called "the masked bandit of the woods."

Have sentences referring to the title selected and read aloud, such as: "garbage . . . or anything in your knapsack"; "and if there are not as many birds' nests to rob, well, there are more poultry roosts."

Study and Appreciation

Prepare a multiple choice test on reading comprehension and retention of detail beginning as follows:

A coon has fur that is (1) all white, (2) grizzled grey, (3) brown, (4) black and white striped.

The raccoon prefers the location of his home to be (1) among rocks, (2) in the hollow base of a tree, (3) in a cave near a stream, (4) in a hole high up in a tree.

The passage need not be read orally, but if you wish to use it for oral rereading, have the pupils practise skimming to find the paragraphs that you indicate. Find and read the passages that answer the following questions:

Where does the raccoon make his home?

Describe a baby raccoon's appearance at birth.

What food does the raccoon eat?

Why does a raccoon wash his food before eating it?

How does the raccoon spend the winter?

What does the raccoon do when his food becomes scarce?

Why are raccoons not good pets for a person who keeps chickens?

Skimming is a rapid type of reading in which the reader attempts to find out only what the passage is about, or in which he undertakes to locate a specific item of information. It is used to locate a statement that is known to be given within a certain passage. A child, with this purpose, would skim the passage until he located the statement. In this way he would achieve his purpose without having to resort to a careful and detailed reading of the entire passage. Skimming is a highly useful skill and one that should be developed in the classroom.

ENRICHMENT AND OTHER ACTIVITIES

1. Have the pupils practise using the encyclopedia or other works of reference in the library. Locate further information on raccoons. Individual pupils could present short reports to the class.

2. Have the pupils bring in similar stories on wild life subjects from *Canadian Audubon* magazine, their daily or weekly newspapers, the *Royal Canadian Geographical Journal*. These may be stored for possible future use in the Wild Life Booklet.

3. Have the pupils prepare illustrations of the "masked bandit."

4. From the first three activities, material will be collected for the second entry in the Wild Life Booklet.

Reading Skills Practice

Begin the outline on page 55 of the Workbook and complete the next seven paragraphs in the pupils' notebooks. The summary prepared in Part B could be copied with illustrations for the booklet.

Further Reading

Ringtail, Gall and Crew (Oxford) 3-5

Persimmon Jim the Possum, J. W. Lippincott (Lippincott) 5-8

Masked Prowler, J. L. George (Dutton) 6-9

Pepper, Barbara L. Reynolds (Scribner) 4-6

Eight Rings on His Tail, Oldrin (Macmillan of Canada) 4-6

Orphan, a Raccoon, E. Zistel (Rand) 4-6

PAGES 152-154

Uncle Andy Tells About the Baby Otters

Background Information

Sir Charles G. D. Roberts was born in 1860 near Fredericton, New Brunswick, where his father was a clergyman. During his lifetime, Roberts was a schoolteacher, journalist and professor. Yet he always found time to write his well-loved stories for boys and girls—stories of adventure, of animals and wild life. Roberts' poetry and nature stories show his deep love of Canada.

"Uncle Andy Tells About Baby Otters" is a pleasant selection about baby otters learning to swim. The vocabulary offers little difficulty. Inland otters are found mainly in Eastern Canada, although they have been caught in reasonably large numbers in the Whiteshell district in Manitoba. In appearance they resemble the mink—flat head and long body—although they are much larger. For their size they are very powerful. Their webbed feet and long slim bodies make it possible for them to swim with tremendous speed and power. The fur is dark brown in colour, very rich and soft. The sea otter is larger and its fur is not so valuable.

Analysis of the Selection

1. Except for the word *otter* itself there should be no vocabulary difficulties here.
2. The story contains good descriptive language and is especially good for adverb and adjective concept teaching. See Workbook exercise, page 60.

Teaching the Selection

READINESS

The only preparation necessary is to make sure the children know what otters look like and where they are found.

Tell the children that the selection tells them how baby otters learn to swim. It also gives them other information about otters.

GUIDING THE READING

Have the children read the selection to find answers to the following questions and discuss the answers:

Describe the home of the otter family.

Describe the baby otters when very young.

How did the father otter try to interest the baby otters in swimming?

How did their mother surprise them?

How did they feel about the surprise at first? Later?

Why did the baby otters fear the water?

Why were the adult otters completely at home in the water?

Is this a good method of teaching swimming for otters? For human beings? Why?

ENRICHMENT AND OTHER ACTIVITIES

1. Have the pupils tell about any surprise introduction they have had to a new activity.
2. Write the imagined conversation of the baby otters on their way home from their first swim.
3. Continue the third item in the booklet on Wild Animals.

Reading Skills Practice

1. The exercise, "Describing Words" on page 56 in the Workbook will help to improve children's ability to enjoy reading by being conscious of vivid detail. It will also strengthen adjective and adverb concept.
2. The exercise "Reading Carefully," Workbook, page 57, will give children practice in getting precise meaning by watching punctuation marks. The exercise should be carefully checked with the class.
3. The exercise "Pronunciation and Meaning of Words," page 58 in the Workbook gives practice in syllables and accent and in dictionary pronunciation.

Further Reading

Splasher, Gall and Crew (Oxford) 3-5

The Last of the Sea Otters, Harold M. Bracken (Lippincott) 6-8

An Otter's Story, Emil E. Liers (Viking of Canada) 5-8

Peter the Sea Trout, M. Thistle (Ryerson) 5-7

Mothers of the Wildwood

Background Information

Ellsworth Jaeger, the author of this story, writes with authority about the ways of wild animals. The selection contains fascinating bits of nature lore which the children will find informative and entertaining.

The five sections dealing with such diverse creatures as bears, rabbits, beavers, skunks, coyotes and birds are held together by the theme indicated in the title. Apart from its interest, the material is particularly good for reading for nature information. Each little section is a complete, well-organized nature article.

Teacher's Analysis

1. Read through the selection to discover its possibilities for correlation with nature study. All, or any, of the sections could be used for motivation for further study or to add fascinating detail to topics being discussed in class.

2. Check through the selection to note possibilities for training in reading for information, for practice in selecting main idea of each division and of each paragraph, for developing and strengthening paragraph concept, for making outline and summary.

3. Check vocabulary. Note possibilities of enriching the meanings of words previously encountered, e.g., hibernating, motherhood, camouflage, grebe, cuddle, chinook.

Key words for each part should be selected. Examples are: in I, maxim, incident; in II, snowy boudoir; in III, coverlet, down, identified, litter, hover; in IV, symbol, brooding, plucked, brood-spot, goldfinch; in V, naturalist, incline.

Teaching the Selection

READINESS

Readiness for this selection may be best developed through nature study. The children might discuss the title "Mothers of the Wildwood," and name some of the animals they might expect to read about in the story.

As the story contains so much interesting information, the teacher should consider the possibility of dealing with the parts of this selection at different times when they would best fit in with nature study. The two sections on bears might be taken together and the others at different times. If this plan is followed, make sure that the children have a real

purpose for reading each section. For example, in section IV pupils might discuss the meaning of the opening sentence, then read the section to find out how the mother bird shows that she is a "symbol of devoted motherhood."

Before the children read the section, make sure that the words necessary for comprehension have been discussed. See the word list, pages 434-435.

GUIDING THE READING

General Comprehension

If the selection is studied at one reading, have the pupils read it silently to find in what ways the animal or bird mothers behave like human beings:

- I. The Bear
- II. The Polar Bear
- III. The Rabbit
- IV. The Mother Bird

Read Part V to find out how wilderness mothers entertain their young: beaver, mouse, coyote, skunk.

Study and Appreciation

Silent reading by the class should provide a means of acquiring considerable knowledge about Canadian Wildwood Mothers. Make comparisons regarding their various child-training methods. In the case of this particular selection, Part I might be read by the pupils to determine how the mother bear rears her cubs. Discussion on this part might follow.

Part II would then be read silently for the purpose of comparison with Part I, then discussed. Similarly Parts III and IV could be treated as separate chapters to be read and discussed in turn.

By questioning and discussion obtain information about the following and enter the answers on a chalkboard chart. Find additional information in reference books.

<i>Animal or Bird</i>	<i>Appearance of the Baby</i>	<i>Child Training</i>	<i>Source of Further Information</i>
Bear Polar Bear Rabbit Bird			

Section V is an excellent one for outlining. Discuss the main idea of the section. Have the pupils find the sentence which contains the topic. (Wilderness Mothers often entertain their young.) Help them to see that each paragraph develops some part of the main idea of the section, and that each sentence in each paragraph helps to develop the main idea of the paragraph. Have the children read one paragraph at a time and decide the topic of each paragraph. Pupils and teacher together will begin a blackboard outline.

Animal Games

I. Beaver Games

- A. Where the family was raised
- B. Exploring trips
- C. Frolicking on the floor
- D. Riding on mother's tail

II. Deer-mouse Games

Have the pupils complete the outline. When this is checked, let each pupil write a summary of the first four paragraphs in his notebook.

Help the children to see that Section V by itself ends with paragraph four. Paragraph five sums up the whole selection.

Discuss the purpose of the title of a story. Help the children to see what a good title should do, i.e., give some clue as to the content, and arouse interest. Let the pupils suggest other titles for these five sections.

ENRICHMENT AND OTHER ACTIVITIES

1. The selection provides good motivation for creative writing on such subjects as "Odd Diets for Babies," "Baby Blankets," "Animal Fun."

2. Drawings of bears, rabbits and birds may be made for the Wild Life Booklet. To draw a picture of a wild creature calls for a high degree of skill. Tracing or copying illustrations from books does not increase either artistic skill or reading ability.

3. The Wild Life Booklet can have an entry on comparative motherhood habits of the various creatures mentioned in the selection.

4. By this time the pupils may be ready to design the cover for the booklet. Those who can do so will have an original design. Some may have magazine illustrations neatly mounted. Lettering will be sketched in before final colouring is added.

Reading Skills Practice

Have the children do the exercise in the Workbook, page 59. This exercise gives practice in the important ability to find in an article proof of specific statements.

Further Reading

- Dr. Dolittle*, Hugh Lofting (Lippincott) 4-6
Wild Animals of the Five Rivers Country, George Cory Franklin (Houghton) 6-9
Wild Animals of the Southwest, George Cory Franklin (Houghton) 5-8
Tricky, the Adventures of a Red Fox, George Cory Franklin (Houghton) 4-6
Perri and Bambi, Felix Sulten (Golden) 5-9
The Polar Bear Twins, Jane Tomkins (Lippincott) 4-6
Jimmy (The Story of a Black Bear Cub), Baynes (Brett-Macmillan) 4-6
Sprile (The Story of a Red Fox), Baynes (Brett-Macmillan) 4-6

PAGES 161-167

The Beaver People

Background Information

Grey Owl, 1888-1938, claimed to be the son of a Scottish father and an Apache mother, and it wasn't until two years after his death that it was established that he was Archie Belaney, born in England. As a boy he was fascinated by animals, cowboys and Indians; in his teens he came to Canada and eventually found his way to the north. Gradually, living in the bush and working as a guide, he came to look and act like an Indian. He was wounded in the First World War, was adopted into the Ojibway tribe with the name "Grey Owl." His Indian wife first made him aware of the cruelty of trapping. He adopted some beaver kittens that became the heroes of many stories. He was made supervisor of a sanctuary for the preservation of beaver and other almost-extinct creatures. He was a gifted writer and lecturer who devoted his talents to the cause of conservation of wild life in Canada.

Teacher's Analysis

This is a delightful story and need not be laboured.

1. Check pronunciation of Indian words in the story: *Sajo*, *amik*, *undaas*, *Shapian*, *Gitchie Meegwon*, *chilawee*, *chickane*.

2. The following words may be discussed in introducing the story: wrestling, trundling, bannock, beaver kittens, commotion, capers.

3. Note for discussion figurative expressions and other descriptive language such as: little shaky whimpers, looked for all the world like some

little old man playing a flute, smacking of lips, little bleats and squeals. The Workbook has an exercise, page 64, on some of these expressions.

4. Note the good verbs in this selection. Plan to use them to extend children's knowledge of the verb concept, and to help them see that the selection of good verbs helps to make language vivid: clambered, squatted, scrubbed, whittled, chopped, scrambled, jabbering, trotting, dragged, sliced, strain, push, grunt, waltzing, stamping, flopping, scampered.

5. Note the nature facts, remembering that Grey Owl was an authority on the subject.

Teaching the Selection

READINESS

Tell the children something about Grey Owl—that he lived for many years at Clear Lake in Manitoba where beavers were plentiful. His cabin was built over a stream; beavers came up through a hole in the cabin floor and played just as he describes in the story.

Write the Indian names on the chalkboard as in Analysis 1.

In the introductory discussion bring out the meanings of the key words. Remind the children of Grey Owl's story in "Mothers of the Wildwood," page 159. Tell the children that this is another interesting story—about beavers, this time about a pair of beaver kittens owned by two Indian children. Let the pupils tell what they would like to find out about beavers.

GUIDING THE READING

General Comprehension

Have the children read the story to enjoy the description of the beaver kittens having fun together. Let the children discuss what they liked best about the beavers. Did they find answers to the questions they wondered about?

Study and Appreciation

Have the selection reread silently to find answers to the following:

What preparations had Gitchie Meegwon made to bring back the kittens safely?

Reading "between the lines" in the story, describe the Indian children's home. Describe the kittens' diet.

List all the words in the story that describe sounds made by the beavers.

In what different ways did the writer think of the beavers as people?

What new things did you learn about beavers from this selection?

Guide the rereading of the story by allowing the children to select and read aloud the description of the beaver kittens, of the beavers eating, and of the wrestling.

Have the pupils describe the arrangements the Indian children made to house the beavers.

ENRICHMENT AND OTHER ACTIVITIES

1. Prepare the next item in the Wild Life booklet. Include pictures cut from magazines and illustrations similar to that on page 163.

2. Have pupils tell how Gitchie Meegwon found the beaver kittens. (Research is required here for authentic detail.) As a result of this research pupils could construct a model beaver lodge of clay.

3. Have children discuss strange pets which have been tamed. Discuss difficulties of having a beaver as pet.

Reading Skills Practice

1. Have the children do the exercise Good Description, Workbook, page 60.

2. Think back over the stories read in "Out-of-Doors." Here are some riddles to see how well they remember what they have read. What animal or bird is described?

combed his hair with his hind feet liked wrestling ate bark	didn't want to learn to swim was handsome was annoyed at his mother
liked wrestling was obedient resembled a witch's broom	slept in a snow boudoir made her home bigger as she needed it the sea was her pantry
ate feathers was hard to please ate fish	couldn't be trusted near canaries wore a mask slept all day
spanks her babies sleeps all winter has furry arms	used camouflage carried a powder puff made a baby blanket

Further Reading

Chisel-Tooth Tribe, Wilfred Bronson (Harcourt) 5-7

Flat Tail, Gall and Crew (Walck) 3-5

Chip, the Dam Builder, J. A. Kjelgaard (Haliday) 7-9

Chisel-Tooth, the Beaver, J. W. Lippincott (Lippincott) 4-6

Sajo and the Beaver People, Grey Owl (Macmillan of Canada)

Amih (the life story of the beaver), Henderson (Morrow) 5-7

From the Diary of a Robin

Background Information

This novel type of selection has been included purely for reading enjoyment by the pupils. It is a caricature of bird life from a human approach.

The children should enjoy reading the selection for themselves with no particular motivation other than the suggestion that they will have fun finding out how a robin might think and act in terms of human behaviour. In previous lessons pupils have been asked to express feelings of others; this selection sets down the feelings of the robin very clearly.

Teaching the Selection

READINESS

Discuss with the children the meaning of *diary*. Tell them that this selection is an amusing piece of make-believe. The author writes what a male robin might put in a diary that he kept for a season.

GUIDING THE READING

Have the children read the selection for themselves. A brief discussion on the nature facts might follow as the children answer such questions as the following:

- At what time of the year do robins arrive?
- What did the robin mean by "I have staked a claim"?
- Who chooses the place for a nest and makes the nest?
- What is the nest made of? How is it made?
- What colour are the eggs?
- What do baby robins eat?
- How many families do robins raise in a season?

ENRICHMENT AND OTHER ACTIVITIES

1. Prepare the last item in the Wild Life booklet.
2. Illustrate the selection in comic-strip fashion, dressing the bird characters in human clothes. This may be done in groups for practice in working together on a common project.
3. Prepare a similar diary for a pet or some other creature, a butterfly perhaps, going through the stages of its metamorphosis.

Reading Skills Practice

1. Reading for Information, Workbook, pages 62-63, provides additional nature background, gives practice in reading for information,

getting the general significance, skimming for precise detail, and drawing conclusions.

2. Synonyms and Antonyms, page 61.

3. Skimming, page 64 is an exercise that gives practice in skimming for exact detail, and provides a review of nature facts read in the unit.

Further Reading

Birds of Canada, P. A. Taverner (Musson), reference only

Birds, M. Burton (Ryerson) 6-8

A Field Guide to the Birds, R. T. Peterson (Houghton) 6-8

UNIT 5: TALES OF ADVENTURE

Boys and girls of Grade VI are eager readers, and stories of adventure are among their favourites. As with adults, adventure stories give young readers excitement, action and escape.

Good adventure stories can do more than provide entertainment. They can help in understanding of people, give glimpses of the past and other ways of life and open doorways into nature, history, geography and other fields.

The poem "The Pirate Don Durk of Dowdee" is a good selection to introduce the unit. The stories present a variety of settings, for example, Newfoundland in "Battle with a Giant Squid," Hungary in "The Fair," the far north of this continent in "Nuvat the Brave," the southwest U.S.A. in "Bridget Goes Prospecting," and at sea near the Azores in "Rescue at Sea." Regarding time, the Robin Hood play is earliest; "Rescue at Sea," set in the first part of the nineteenth century is next; the remaining stories take place in the twentieth century.

The adventures described in the different stories are widely varied and will provide the teacher with fine opportunities to enrich children's experience and vocabulary.

The teacher should not hurry through the unit, but should take the fullest advantage of the possibilities, especially in "Battle with a Giant Squid," "The Fair" and "Rescue at Sea." Some of these possibilities are: getting the "feel" of the coastal districts in Newfoundland, the "flavour" of "The Fair," the extension of knowledge of sea and ships in "Rescue at Sea."

PAGES 170-171

The Pirate Don Durk of Dowdee

Background Information

This dashing pirate verse is robust, gay and humorous, and should help disarm suspicion that poetry is necessarily soft and feminine stuff.

The appeal of this perennial favourite lies in the mock-serious mood

of the poem, the rhythm suggesting the swaggering walk of the swash-buckling pirate, and the vivid descriptive details.

Teacher's Analysis

1. Read the poem several times to get the swing of the rhythm, being careful to avoid a sing-song effect that would destroy the vividness of the detail.

2. Note the significance of the opening word "Ho." It should be said with gusto. Be careful to bring out the word "see" in "But oh, he was perfectly gorgeous to see." Note how the first stanza establishes the mock-serious mood and brings the pirate vividly into the picture.

3. In practising reading the poem, be careful to bring out the contrasts:

- a. He was as wicked as wicked could be,
But oh, he was perfectly gorgeous to see.
- b. His conscience of course was as black as a bat,
But he had a floppety plume on his hat.
- c. And often as ever he twirled his moustache
Deep down in the ocean the mermaids went splash,
Because of Don Durk of Dowdee.

Other delightful contrasts appear in the last two stanzas.

4. Check words and phrases for meanings: plume, cut with a slash, cutlass, chest.

5. Note the use of words that help to give the mock-serious mood: floppety plume; jiggled; went splash; a dagger, a dirk and a squizzamaroo; zigzaggy scar; jingly with gold; crook'd like a squash; slickery slosh; wonderful swash.

Teaching the Selection

READINESS

Discuss pirates. Have the children tell briefly what they know about pirates. During the discussion introduce the words and phrases suggested in Analysis 4 and 5 that may be unfamiliar to the class.

GUIDING THE READING

Tell the children to listen to the poem with their books closed to find out the author's attitude to this particular pirate. Read the poem to the children so as to suggest the swaggering walk of Don Durk. In your reading emphasize the contrast and vivid detail.

Have the children discuss the author's feeling about the pirate. Have them open their books and find verses which illustrate this feeling.

Let the children pick out lines which describe the appearance of the

pirate. As they pick out the details, sketch the plumed hat, the slashed coat, the belt with the daggers through it, the boots.

Have the pupils reread the poem. Let them pick out favourite verses to be read aloud. Have the class read in chorus some of the verses. Help them feel the swing of the rhythm.

ENRICHMENT

1. The children might enjoy preparing a choral reading of the poem. A possible arrangement might be:

Verse 1—the whole group;

Each of the other verses—different individuals or small groups.

2. The pupils might make a picture of this pirate.

Further Reading

Few stories can beat the pirate tales of *Treasure Island* by Robert Louis Stevenson and *Robinson Crusoe* by Daniel Defoe.

The children should be encouraged to read some of the humorous poems in anthologies:

Gaily We Parade, J. E. Brewton (Brett-Macmillan), pages 171-184

My Poetry Book, G. T. Hufford (Winston), 437-469

This Singing World, L. Untermeyer (Harcourt), 261-347

Yesterday and Today, L. Untermeyer (Harcourt), 88-104

Poems for Boys and Girls, Vol. 2, G. Morgan (Copp Clark), 105-152

PAGES 172-178

Battle With a Giant Squid

Background Information

This story is taken from Norman Duncan's exciting book, *The Adventures of Billy Topsail*. Billy, as the story tells, was the son of a fisherman who lived on the northeast coast of Newfoundland. The story deals with the capture of a large squid by Billy and one of his friends.

The squid, which has ten tentacles and is cigar-shaped, may be called the devil-fish or even sea-serpent which can be fifty feet long. This soft-shelled mollusc must not be confused with its relative, the octopus, which has eight tentacles.

Teacher's Analysis

1. Notice the Newfoundland flavour given by the description of the coast and sea, the activities of the boys and their turn of speech.

2. Note the words descriptive of the terrain, and the sea: coast, bay, low tide, tickle, cove, wake of the boat, on the ebb, tide turned.

3. Also note words associated with boats: punt, bow, midship, port, gunwale, stern, starboard, bow, oars, grapple, fathoms of line.

4. Two terms are used for the same mollusc: squid and devil-fish; and other words are associated with this creature: tentacles, suckers.

5. Watch for good verbs used: floating, capsized, swayed, darted, lash, swirled, writhing, shuddered, trembling, gasped, poised, creeping, severed, waving, shot, cast.

Teaching the Selection

READINESS

Have the children do the exercise in the Workbook, page 65, dealing with some of the new words. Check the exercise with the children. Check children's experience in relation to sea terms and boat terms listed above in Analysis 2 and 3. Make sure they know what a squid is.

Discuss Newfoundland with the pupils, checking their knowledge regarding its location, its chief industry (fishing), the bleakness of the coastal region.

Read the first paragraph to the class. Have the children talk briefly about adventures that boys living on the coast of Newfoundland might have.

GUIDING THE READING

General Comprehension

Have the pupils read the selection silently to discover how the adventure came about, and how the boys escaped from danger.

Study and Appreciation

Have the pupils discuss the answers to such questions as the following:

Why did the boys not bring home any seals?

Describe a tickle.

Using the illustrations on pages 173 and 177 and the story, describe the squid.

Why didn't they shoot the squid? Read the text supplying the answer.

What was the slight risk Billy admitted he was running?

Which boy was more determined? More cautious? More courageous? Stronger? Read from the story to prove your choice.

Have the pupils complete the Workbook exercise, page 66, to test their comprehension of the story. Check their answers.

ENRICHMENT AND OTHER ACTIVITIES

1. Find more information about life in a Newfoundland fishing village, about seals and squids. Search for illustrations, stories, poems.

The children should find out more about Newfoundland from such books as *Canada and Her Neighbours*, Taylor, Seivright, Lloyd; *Canada and Her Northern Neighbours*, Frances Carpenter.

2. Have the pupils describe real or imaginary adventures of their own.

Reading Skills Practice

Under your direction have the children skim through the story to enjoy fully the good verbs listed in Teacher's Analysis 5.

Further Reading

Adventures of Billy Topsail, N. Duncan (Reoll) 6-9

The Silent Gulls, G. E. Tait (Ryerson) 5-7

Out of the Net, W. D. Edmonds, 5-8

Pippi in the South Seas, Londgren (Macmillan of Canada) 5-7

The Great Island, C. Bice (Macmillan of Canada) 5-7

Seal Hunter, P. Waage (Coward-McCann) 6-8

PAGES 179-189

Nuvat the Brave

Background Information

"Nuvat the Brave" is taken from the book by the same name. The selection tells about a young Eskimo boy who, because of one unimportant incident, was called a coward by the tribe. Description of Nuvat's activities prove to the reader that Nuvat was not a coward, in spite of his own fears to the contrary.

The friendship of a dog that Nuvat had rescued, and of a little Eskimo girl saved by Nuvat's tribe, helped Nuvat to build up confidence in himself. The last part of the story tells of the tribe's acceptance of him as a hero.

Teacher's Analysis

1. Note the incident which causes the tribe to despise Nuvat.
2. In the first three sections notice the indications that Nuvat was brave, intelligent, resourceful and kind.
3. There is excellent background material for extending the experience of children in connection with the life and customs of Eskimos, e.g., the custom of the Eskimos in naming their hunters; the description of the sled teams, of the kayaks, of the terrain where Nuvat's tribe lived,

of the work of the Eskimo women, of the effect of storms, of the custom of the "singing."

4. Check the selection for words that may cause difficulty: floe, starvation, awe.

5. Words that may be used in giving practice in getting meaning from context: (page 179) kayak, nanook; (page 180) splotch; (page 181) ruff; (page 182) evidences, cowered; (page 186) thong; (page 188) confronted.

6. Words that may be used to give practice in syllabication and accent: harpoon, panic, bristling, tragedy, astonishment, confidence, enormously, tumult, admiration, twentieth.

7. Words for giving practice in separating compound words: everyone, whomever, overturned, somehow, meanwhile, whaleskin.

Teaching the Selection

READINESS

Have the children discuss briefly what they know about igloos, kayaks, Eskimo methods of hunting, use of dogs among Eskimos, etc. Introduce words for meaning as listed in 4 above.

Have the pupils open their Readers at the illustration on page 179, and conduct a discussion: What animal is this? What do you know about it? What would you do if you saw one? What is the boy doing? Why? What do you think his family think of him? Read the first paragraph to find out what Nuvat was accused of. When you read the title, what do you expect to find in the rest of the story?

General Comprehension

Let the children read the story with one general question for each section:

- I. How did Nuvat earn the title of "coward" from the tribe?
- II. How did Nuvat get his first friend?
- III. Who had confidence in him?
- IV. Why did Nuvat feel that he was the one to go out in the storm?
- V. What caused the tribe to change his title to "Nuvat the Brave?"

Study and Appreciation

Conduct an oral discussion of the selection by the use of such questions:

What act of Nuvat's caused him to be known as a coward?

Was this idea fair?

Why did he begin to consider himself as a coward?

Why did Nuvat make such a friend of Kakk?

How did Kakk help Wanga in her loneliness?

Give several reasons why the people were beginning to suffer from hunger.

"In his heart was a great tumult." (page 238) What caused this?
What change took place in the feelings of the people toward Nuvat?
Do you feel that Nuvat had really changed? Explain.

Use the Workbook exercise, page 67, to direct the rereading. Check the answers with the pupils.

ENRICHMENT AND OTHER ACTIVITIES

1. Relate experiences that might have happened to Nuvat while he was absent from home. Have quick chalkboard sketches made by artistic pupils.

2. Discuss the topic, "There will be many changes in the Eskimo's life in future generations." What changes do you think will be made? What old customs will continue for many years?

Reading Skills Practice

1. Use words in Teacher's Analysis 5 to get meaning from the context. Use words in Teacher's Analysis 6 to give practice in dividing words into syllables and placing accent mark. Check with the dictionary. Use words in Teacher's Analysis 7 to give practice in structural analysis and compound words.

2. Pupils have all played Truth or Consequences. Characters in stories are always playing this game. When something happens in the story, the characters suffer consequences, which may or may not be pleasant.

Here are listed some happenings. Tell the "consequences" that took place in "Nuvat the Brave." (For example, Event: Yekut killed a bear. Consequence: He brought home the animal's skin for a floor covering and the flesh for food.)

- a. Nuvat ran away from a bear.
- b. The hunters came home with the day's kill.
- c. Nuvat spent much time with the dogs.
- d. The ice began to break up.
- e. Other hunters wanted Kakk.
- f. Nuvat felt sorry for Wanga.
- g. Someone had confidence in Nuvat.
- h. On the tenth day the storm lifted.

Let the pupils add more happenings and consequences for Parts IV and V.

3. Here are some story happenings. Write the consequence that might take place.

- a. John knew he shouldn't spend money on the camera.
- b. A fumble on the five yard line gave Winnipeg the ball.
- c. Jean wouldn't share her candy with Betty.

Further Reading

- Kak, a Copper Eskimo*, V. Stefansson (Brett-Macmillan) 5-8
Nuvat the Brave, R. Doone (McRae Smith) 6-8
Panuck, Eskimo Sled Dog, F. Machetanz (Scribner) 4-5
Son of the Walrus, H. McCrackan (Lippincott) 5-8
Wild Life in the Ice and Snow, Rutley (Macmillan of Canada) 5-7
Speed of the Reindeer, Wilhelmson (Macmillan of Canada) 5-7
A Boy and Five Huskies, R. Guillot (Ryerson) 6-8

PAGES 189-199

The Fair

Background Information

Kate Seredy, a native of Hungary, came to the United States in 1922 on a visit—and is still there. *The Good Master* from which “The Fair” is taken was her first success, in 1935. Since that time she has produced many children’s books such as *The White Stag*, *The Singing Tree* which deal realistically with her native land, and more recently books such as *Philomena* and *Tenement Tree*.

Old Hungary comes to life in this typical European fair where the buying and selling of produce, cattle, chickens and so on is the chief purpose. As in Canadian fairs which are held for exhibition and competition, the entertainment is incidental. Wherever a fair is held, people enjoy themselves.

Notice that except for the gypsy band and the csardas, there are few Hungarian features in the story. These can be found in the balance of *The Good Master* and other Seredy stories.

Teacher’s Analysis

1. Note the evidence of fine family feeling throughout the story.
2. For practice in word-attack skills the following may be used:
 - a. for using the context to identify new words: herders, potter, freaks, genuine;
 - b. for compound words: showgrounds, because, overnight, bagpipes, sheepskin, sidebags, woodcarver, candlestick, newcomer, spellbound;
 - c. for prefixes, suffixes, root words: examined, completed, owner, herder, dealer, woodcarver, existing, grinning, incredible, speechless.
3. Note words for vocabulary enrichment: jostling, strutted, swirling, lumbering, bellowing, smudge.

4. Check the story for details that establish the mood of interest and excitement, e.g., the father selling the horses immediately on arrival; the two paragraphs on page 191 packed with detail of sights and sounds; the sections dealing with the dance and the side shows—the crowd, the movement, the quantities of goods everywhere.

Teaching the Selection

READINESS

Let the children talk briefly about fairs or exhibitions. Have them locate Hungary on the map of Europe and note the location of *Budapest* (bōō'dŭ pĕst). Tell the pupils that they will be reading of the fair at which Kate and her cousin *Jancsi Nagy* (yŏn'chĭ nŏj) took part in a *csardas* (chär'däsh). Write these italicized words on the chalkboard as you proceed, making sure the class can pronounce them.

Say that the fair they are going to read about is like our fairs in many ways, but they will notice some differences when they read the story. Open Readers at page 192. In the illustration, notice things that might be at our fairs; notice the unusual clothing and buildings. Read the introduction with the class, page 189.

GUIDING THE READING

General Comprehension

Have the pupils read the complete story. The first reading of each part will be guided by a general question:

- I. What did Kate and Jancsi do at the fair?
- II. Who enjoyed the csardas?
- III. What freak interested people the most?

Study and Appreciation

Test comprehension briefly by asking such questions as the following:

- What good fortune did Father have after they arrived at the fair?
- Why did the dealer not think Father was very smart?
- What could the children have bought with their money?
- If you had been at the fair, what would you have liked to look at?
- What suddenly made Jancsi's eyes sparkle?
- Why did Jancsi sit spellbound in the tent while Kate was skeptical?
- What trick did Kate play?

Using the Workbook exercise, page 69, direct the rereading of the selection. Discuss the answers with the class.

Have the pupils reread the story to look for details and incidents that are especially Hungarian. Build up a chalkboard list.

ENRICHMENT AND OTHER ACTIVITIES

1. This is a fine story for presentation of parts in spontaneous dramatization. Groups of children could prepare playlets for the following:

Father sells his horses.

Jancsi calls for the csardas, and all take part in the dance.

The headless girl.

2. Hungarian design and decoration is so interesting that an art project might be organized around it. From other Seredy books adapt designs to decorate boxes, clothes for paper dolls, and so on.

Reading Skills Practice

1. The exercise Fact or Opinion, Workbook, page 70, gives children practice in differentiating fact from opinion.

2. The exercise Noting What Words Do, Workbook, page 71, gives practice in sensing adverb concept.

3. See Analysis 2 for further suggestions for practice in word attack skills.

Further Reading

The Good Master, K. Seredy (Viking of Canada) 5-7

White Stag, K. Seredy (Viking of Canada) 6-9

Philomena, K. Seredy (Viking of Canada) 7-9

Windy Foot at the County Fair, F. M. Frost (McGraw) 4-6

Cedar's Boy, S. W. Meader (Harcourt) 7-9

Treasure Trove of the Sun, Prishvin (Macmillan of Canada) 5-6

PAGES 199-210

Bridget Goes Prospecting

Background Information

The story is set in the southwest Rocky Mountain area when settlers were few. The prospector in the story with his burro moved from the southern desert into the mountains, constantly on the lookout for gold. The story tells how he was caught in a blizzard and how his burro saved him.

Teacher's Analysis

1. Check the story for details connected with the prospector: his kit, blazing the trails, his obvious happiness in his life, his friendliness, his knowledge of the mountains.

2. Note the use of the burro for carrying the prospector's pack. The burro is a small, strong, very sure-footed animal. The term, *burro*, establishes the location of the story in the southwest of this continent.

3. The story presents few vocabulary difficulties. The only words necessary for discussion before the children read the story are: burro, prospector's kit and brayed.

4. The story is useful for developing the adverb concept. See Workbook, page 72.

Teaching the Selection

READINESS

Introduce the story by indicating the setting and developing the meaning of *burro* and *prospector's kit*. Discuss with the children what a prospector might carry in his pack. Talk with them briefly about the dangers of a prospector's life, especially in mountain districts. If the children are not familiar with the suddenness of blizzards in the mountains, tell them how suddenly a blizzard may come up, and how dangerous it is to be caught in one.

READING

General Comprehension

Have the children read the story to find out how Bridget went prospecting and saved her master's life.

Check comprehension by such questions:

Why did McBride take the burro prospecting?

Whom did he visit on his way?

How did the burro get her name?

Why did the O'Shea children like to have Mr. McBride visit them?

What happened to McBride on his way back through the mountains?

How was he rescued?

Study and Comprehension

To enlarge their experience with respect to blizzards, the children should reread Section II and discuss carefully the answers to such questions:

What were the signs of the coming blizzard? (the still air, dark clouds in the sky, uneasiness of the burro)

Why is a blizzard more dangerous than an ordinary snowstorm? (biting wind, blinding snow, complete lack of visibility)

What can a traveller do to find his way in such a storm?

To children in Canada, the burro is a strange animal. As the story progresses this burro will appear in many respects to be like a horse; yet

there are differences too. Reread to find similarities. (She carries her master and heavy loads, looks like a "little horsey," likes water and hay.) And differences (she gives a "hee-haw," is known as a "Rocky Mountain canary," has a short mane).

ENRICHMENT AND OTHER ACTIVITIES

1. Notice that there are two distinct scenes. Part I would make an excellent play with speaking parts taken almost directly from the Reader. Parts II and III would be the basis for a good pantomime: Boone and Bridget struggle through the storm. This latter scene will provide the opening for the boys who want to act but just can't find words to utter.

2. Pupils may enjoy making a collection of pictures of animals that are friendly, courageous and helpful to men—horses, burros, llamas, ostriches, reindeer.

Reading Skills Practice

Have the children do the exercise, page 72, in the Workbook. Note that the exercise, besides strengthening the adverb concept, will enable children to read with greater enjoyment by making them aware of descriptive words.

Exercise Reading a Graph, page 73, is a sample exercise on this skill. The teacher should have children find and practise reading more bar graphs.

Further Reading

Little House on the Prairie, L. I. Wilder (Harper) 4-6

Long Winter, L. I. Wilder (Harper) 5-8

Brightly of the Grand Canyon, M. Henry (Rand McNally) 5-8

Sarah's Idea, D. Gates (Viking of Canada) 5-6

Prairie Adventure, H. Dickson (Ryerson) 6-7

Where Eagles Fly, A. Jones (Putnam) 6-8

PAGES 211-221

Robin Hood

Background Information

Children of all generations have been thrilled with the adventures of Robin Hood who, tradition says, was born in England in 1160 and died 1247. Robin's fresh and vigorous world—partly created by the vocabulary and the archaic turn of words—is an idealized Middle Ages.

This play deals with typical Robin Hood material, bringing out his kindness to the poor and his punishment of those who mistreated them.

Robin Hood was the Earl of Huntingdon, forced into exile by Prince John who ruled England as regent during his brother, King Richard's, absence at the Crusades. In this play King Richard, returned from the Crusades and disguised as a knight, visits Robin Hood in Sherwood Forest.

Teacher's Analysis

1. Check the play for evidence of activities of Robin Hood and his men.
2. Check the vocabulary for words to discuss before children read the play: friar, Crusades, hospitality, abbot, apprenticeship, banished.
3. Note the dramatic form. Plan to have the children review the terms and organization: setting, characters, action, dialogue.
4. Note words for practice in getting meaning from context: relieve, plagues, providing, waive, pasty, grazed, wrath, charger.

Teaching the Selection

READINESS

1. Discuss the background material necessary for the play, letting the pupils express their knowledge of Robin Hood. The following points should be brought out in this discussion: who Robin Hood was, the times (twelfth century during the reign of King Richard I), headquarters of Robin's band, the position of the Sheriff of Nottingham (similar to the governor of the city).
2. In this discussion bring out the meanings of the words listed in Teacher's Analysis 2.

GUIDING THE READING

General Comprehension

The children will read the selection silently to find what surprise Robin Hood and his men received.

Study and Appreciation

In a brief questioning period review the story so the children will become familiar with the theme of the play:

How did Robin Hood's men receive the knight?

What did Robin Hood do when he found out how his men had treated the knight?

How did Much tell his story? What was Much's story?

What did the poor widow want from Robin Hood?

How did Robin help her?

Why was Red Archer punished? How was he punished?

Who was the knight? What did he do for Robin?

The pupils may need extra help with the language in this story.

Quickly skim through the selection for expressions that are unusual and develop the modern wording. Some of the most peculiar ones follow:

newly returned	I like it not at all
if I might make so bold	feel beholden
'Tis a fair custom and seemly	bear down on them

The class may discuss how the old way of speaking helps to set the story far away in time and place, and gives the feel of being in a different world.

Have the pupils complete the exercises in Workbook, page 76 to familiarize themselves with Robin Hood's language.

This is a play to be acted, so proceed as quickly as possible towards some form of production. Let the pupils discuss the characters and how the lines should be read. Have the selection read in play form. Assign each student a part. In next reading, recast the parts. Be sure that each pupil has an opportunity to try a number of parts.

The pupils might divide into groups and prepare reading performances of some of the following sections:

1. Down to entrance of Robin.
2. Down to the end of Much's tale.
3. The episode of the poor widow.
4. The episode of Red Archer.
5. The ending.

ENRICHMENT AND OTHER ACTIVITIES

1. Have the class discuss what setting would be required in putting on the play, and what costumes would be needed. Have one group prepare the scenery to represent the woods, another group locate costumes. Make a list of properties required and sounds to be made off stage. Prepare the various scenes of the play and present them to the remainder of the class. Present the play before a larger audience.

2. The poem "Lochinvar," page 412, may be taken at this time. The exercise, Workbook pages 74 and 75, will be completed after reading the poem.

3. Find other stories, poems or plays about the days of chivalry. The stories of King Arthur and his knights of the Round Table would fit in here.

Further Reading

Twelve Robin Hood Plays, E. Fleming (Nelson) 6-7

Robin Hood and His Merry Outlaws, J. W. McSpadden (Rainbow) 6-8

Merry Adventures of Robin Hood, H. Pyle (Scribner) 5-9

Robin Hood, C. Oman (Dent) 4-7

The Story of King Arthur and His Knights, H. Pyle (Scribner) 5-9

Old One Eye

Background Information

The setting for the story is obviously in the northern part of the continent where there is pike fishing. (The pike is a large fresh-water fish.) The boys in the story travel along a lake and into a shallow lagoon, or pond, in which ferns and reeds grow. They use a motor boat for their trip up the three-mile lake. Once in the lagoon, they switch off the motor and use oars. They are specially interested in pike fishing, one of the boys being determined to catch Old One Eye, famous as a fighter, and “the goal of every fisherman.” Their feelings on achieving their purpose provide a real surprise.

To own a motor boat and be able to go fishing is probably the widespread wish of Canadian vacationists. If the boys of our schools haven’t been fishing from their own boat, this is, no doubt, high on their list of desires.

Teacher's Analysis

1. Check the story for specialized vocabulary.
 - a. Motor boats: spark plugs, points, prow, outboard, clamps, anchor, flywheel, starting cord.
 - b. Fishing: pike, bait boxes, casting rods, reels, weedless spoons, strike, bass, minnow, plunker, chub, stringer, netted.

The Workbook has an exercise on page 77 to help with this vocabulary.

2. Note words for practice in analysis and pronunciation:
 - a. Compound words: outboard, flywheel, flatiron, daredevil, flashlight, fisherman, undershot, overboard.
 - b. Root words and suffixes: gnawing, rootless, switching, darkness, weedless, roared, lurked, sniffed, twitched, chuckled, snorted.
 - c. Pronunciation: undulated, sandwiches, mosquitoes, shamefacedly, personality.

READINESS

Teaching the Selection

Encourage the pupils to talk about fishing trips they have enjoyed. Let them repeat fish stories they have heard. Discuss varieties of fish, perhaps in order of size. (Include those mentioned in the story: minnow, chub, perch, bass, pike.) Include other words from Analysis 1 b.

Discuss boats used for pleasure in the summer, introducing words in Analysis 1 a. Have the children do the Workbook exercise page 77. Have the children read the title. Tell them this is the name of a large fish they will read about in the story.

GUIDING THE READING

General Comprehension

Have the children read the story to find out why one of the boys was most eager to catch Old One Eye, and to see whether he succeeded.

Check comprehension by asking:

Why was Harvey so keen to catch Old One Eye?

Did the other boys want to catch him?

How did Harvey feel when he caught Old One Eye?

How did the other boys feel?

What did Harvey do with Old One Eye?

Study and Appreciation

Have the children skim Part I of the story to pick out sentences which tell that Old One Eye was a very special fish. Have these parts read aloud.

Let the pupils reread Part II to pick out parts which describe the lagoon—its depth, etc.

In Part III, search for expressions that tell what a fighter Old One Eye was. (See that the children understand such expressions as, “the line sang off,” “his rod arched.”)

In Part IV find sentences that indicate the boys were sorry that Old One Eye was caught.

How did the pike happen to get the name “Old One Eye”? (Perhaps a fish hook caught in his eye.)

What did the boys find Harvey had done with the prized fish? How did they feel about this? Would you have felt the same? Encourage informal debate on this point.

As there is much conversation, this selection might be read aloud, the pupils selecting the parts to be read as most exciting, interesting, surprising, etc.

ENRICHMENT AND OTHER ACTIVITIES

1. The story provides fine motivation for language activities such as writing business letters. The children might write to Information and Educational Service, Department of Fisheries, Ottawa, for pamphlets giving information on fishing regulations, areas, seasons, types of game fish, “stocking” of lakes with game fish. Again they might divide into groups, select a topic from the material received and make reports to the class.

2. Discuss fishing regulations. This can lead to review of conservation of wild life and forest resources. Why do we have such regulations?

3. Look for pictures of Canadian fish. Make sketches from encyclopaedia entries.

4. Write a composition on topics such as the following:

The Fish That Got Away
Why We Have Fishing Laws
My Lucky Trip

Reading Skills Practice

1. The exercises on root-words and suffixes, page 78 in the Workbook give further practice in structural analysis with words listed under 2 b Teacher's Analysis.

2. Recall the rules for dividing words into syllables as found on page 3 of the Workbook. Divide the following into syllables and mark the accent. If necessary check with the classroom dictionary.

impatiently	explosions	miserably	mosquitoes
undulating	contradicted	personality	struggled

Further Reading

Boys' Complete Book of Fresh and Salt Water Fishing, O. H. P. Rodman (Little) 6-9

Peter, the Sea Trout, M. Thistle (Ryerson) 5-7

First Fish, C. B. Colby (Coward) 3-5

First Book of Fishing, S. Schneider 4-8

Sea Boots, R. C. Du Soe (Longmans) 6-9

Let's Go Fishing, L. Wulff (Lippincott) 5-9

Fishes, B. M. Parker (Basic Science) 5-7

Tom Sawyer, M. Twain (Grosset) 5-7

Huckleberry Finn, M. Twain (Grosset) 5-7

PAGES 228-236

Rescue at Sea

Background Information

"Rescue at Sea" is a factual account of the saving of the passengers and crew of the *Caleb Grimshaw*, a large American sailing ship, by the Nova Scotian barque, *Sarah*.

The incident took place in November, 1849, when the *Caleb Grimshaw*, having sailed from England, caught fire about three hundred miles west of the Azores. The heroism of the first mate (the captain's son) and many of the crew is in contrast to the cowardly desertion of the ship by the captain and a dozen of the men. The rescue, accomplished without too much loss of life in appalling conditions, is made possible by the

courage, intelligence and determination of the captain of the small Nova Scotian barque, *Sarah*.

Teacher's Analysis

1. Read the story thoughtfully to analyze its possibilities for experience enrichment. The following points should be noted:

- a. the size of the *Caleb Grimshaw*, her crowded condition, and the scarcity of life boats,
 - b. the inadequate provision for fire-fighting,
 - c. the weakness of the captain of the *Caleb Grimshaw* as seen in the lack of discipline among the ship's crew and in his own defection,
 - d. the evidences of panic among the passengers,
 - e. the qualities of young Hoxie—the captain's son and first mate,
 - f. evidence of high intelligence and bravery of Cook, the captain of the *Sarah*. (Note the tremendous problem Captain Cook had—his own ship crowded, with a crew of twenty, faced with saving approximately five hundred.)
2. Check words and expressions carefully.
- a. Associated with ships and the sea: steerage, hold, hatch, bowline, davits, painter, aft, stern, storm canvas, helmsman, hove-to, making headway, signal of distress, bundled into slings, rounded back, bound out of Liverpool, lying under sail, packet, barque.
 - b. Associated with the fire: buckling decks, plume of smoke, ribbons of flame, beginning to lace out.
 - c. Associated with the storm: abate, gale, lee of the island, wallowing, swells.

3. Select suitable word for dictionary practice, word analysis and synthesis: undulating, bulwarks, sullen, accommodation, headway, rigging, wallowing, smouldering, windward, reassure.

Teaching the Selection

READINESS

Introduce the subject of sailing ships by referring to the vessel on the Canadian dime. That ship was the *Bluenose* from Nova Scotia, wrecked off Haiti in 1946. Although it was a modern ship, it was built in much the same style as those used in the nineteenth century. Compare the ship on the dime with that on page 228.

Tell the children that the story is a true one of a rescue at sea about one hundred years ago, when most ships crossing the Atlantic were sailing vessels that took several months to make the journey.

Some of the children may have travelled on ships and know something about safety precautions—life-boat drills, life-preservers, electric pumps,

life-boats, fire-extinguishers, life rafts, etc. In discussion bring out the differences between modern precautions and earlier lack of them as indicated in the story.

In discussion bring out the sea terms necessary to understand the story. If possible, sketch to illustrate such terms as *davits*, *painter*, *hold*, *hatch*.

Discuss very briefly the tradition that, in disaster, the captain and officers are the last to leave a ship and that women and children leave first.

GUIDING THE READING

General Comprehension

Have the children read the selection to note the disaster that overtook the *Caleb Grimshaw*, how the passengers and crew behaved, and how they were rescued.

Check comprehension briefly by discussing answers to the above questions.

Study and Appreciation

Because of the quantity of interesting detail, the rereading might best be done in two or more periods. As each section is reread, have answers to your questions brought out by discussion and by oral reading.

Have the children reread the first four paragraphs to answer questions that will bring out the following: the size of the *Caleb Grimshaw*, the number of passengers, the distinction between steerage and cabin passengers, the first sign of disaster, the first measures taken to cope with the fire, and the first evidence of the seriousness of the situation.

Have them reread the next four paragraphs to note the evidence of panic and the untraditional behaviour of passengers and crew.

Have the pupils read the next two paragraphs to find evidence of the fine leadership qualities of young Hoxie, and also of the increasing difficulties of the situation.

The last section, from the appearance of the *Sarah* to the end, should be taken as a unit. Such questions as the following might direct the rereading and guide the discussion:

How did the *Sarah* know that the *Caleb Grimshaw* was in trouble?

Why didn't Captain Cook pick up the people in the three boats?

Why didn't the *Sarah* get close to the *Caleb Grimshaw* at once?

How big was the *Sarah*?

What was Captain Cook's biggest problem? What did he decide to do first?

How were the women and children taken from the *Grimshaw*?

Why didn't Captain Cook take all the people off the *Grimshaw* at once?

Describe the conditions which made it necessary, and possible, to take all the remaining people off the *Grimshaw*.

How was Captain Cook rewarded?

ENRICHMENT AND OTHER ACTIVITIES

1. Some of the children might make a diagram of a sailing vessel showing parts mentioned in the story.

2. The children may be interested in finding out something about the development of safety measures at sea, and about the history of ocean transportation.

3. The children might be motivated to do some original story writing on Fire at Sea, Panic, Bravery at Sea, etc.

4. Since there are so many New Canadians in our schools, encourage these pupils to tell of their experiences in coming from Europe, or of the experiences of relatives. Compare modern travel with that of one hundred years ago.

5. Study the map of the North Atlantic and discuss the probable course of the ship, *Caleb Grimshaw*. What cargo might she have taken to Liverpool? What might have been in the hold during this final trip?

Reading Skills Practice

1. Many of the words in this story are old words to the pupils, but story where each they are used in a different way. Have the children find the place in the occurs and from the context decide on the new meaning. They may use the class dictionary if necessary.

packet	deck	hold	hatch	wallow	sweep
mates	painter	plume	buckling	ply	wake

2. Reading Thoughtfully, Workbook page 79, exercise A, gives the children practice in finding the story conclusions as to why certain things happened. Exercise B gives practice in evaluating character, especially finding proof for characteristics.

3. The exercise Reading Between the Lines, Workbook page 80, gives practice in the important skill of making inferences. The following may help in evaluating the children's answers:

1. The passengers may panic, make a rush to the boats, load them and cause them to sink. If the ship is well disciplined by a good captain, he may select children accompanied by responsible adults to put into the life-boats and set his crew to making rafts. The teacher should accept the usual answer, viz. a great many people will drown unless help arrives.

2. a. The crew may lose discipline and rush for the boats.
b. Passengers may panic.
c. A qualified leader may take over.

3. The rescue ship might catch on fire.

4. The small ship might sink.

5. The small ship being sheltered would likely make shore.
6. Not in a friendly manner—polite but cold.
7. Passengers and crew might die from thirst. They might panic.
They might catch rain.
8. The passengers will have to be directed to do the work.
4. In the Workbook, page 81 there is a review exercise on Reporting.

Further Reading

Modern Wonder Book of Ships, N. Carlisle and E. Nelson (Holt) 6-9

Ships and Life Afloat: From Galley to Turbine, W. Buehr 6-9

Boatswain's Boy, Du Soe (Longmans) 6-9

Ships at Work, M. Elting 3-6

Through the Locks, W. Buehr (Putnam) 4-7

Captains Courageous, R. Kipling (Grosset) 7-9

Sea Bird, H. C. Holling (Houghton) 5-8

Sailing the Seven Seas, M. E. Chase (Houghton) 6-8

UNIT 6: MY WORLD OF FRIENDS

The interpretation of friends as illustrated by the selections in the unit is a broad one; for example, Hawthorne's fine story of Damon and Pythias illustrates a personal, intimate friendship. "Augustus Meets His First Indian" tells of a young boy making friends with a boy of a different race and culture. The story of the Good Samaritan from the Bible gives Jesus' famous illustration of true friendship and neighbourliness. People who contributed to the comfort and pleasure of others, and so were friends in a different sense, are illustrated in the stories, "The Master Potter," "The Boy Who Loved Music," and the poem, "The Bagpipe Man." The homely interchange of neighbourly friendship is illustrated in the poem "Neighbourly."

PAGE 238

Neighbourly

Background Information

All of us enjoy stories and poems about people we know in settings that we know. These pieces of literature widen our own experiences and help us to understand ourselves. They show that living just ordinary lives can be fun. There is a purpose behind so many of our actions. It is not just in *Aesop's Fables* that a moral appears—as demonstrated in this third verse. This poem even has the surprise happy ending—the amusing climax.

Teaching the Selection

READINESS

Look at the table of contents and notice the unit title "My World of Friends." Have the pupils tell what kinds of friends they have: neighbours, relatives, animals, people who live far away, imaginary friends, friends in books.

Say that we are going to read a verse telling how we can prove that we are good neighbours.

GUIDING THE READING

The children should be urged to listen during the first reading for the surprise at the end of the poem.

While most of the appreciation of a poem like this comes from hearing it read well, the children will enjoy examining the selection to see how the poet has used common things to build up anticipation for the final climax.

The point of the poem—"Our goodies seem much better when we share them with our friends"—should be brought out in a brief discussion of the poem.

ENRICHMENT

Find poems and stories stressing neighbourliness. See "Songs for a Little House" by Christopher Morley and "Wallace Brothers—Paper Carriers," page 288.

PAGES 239-240

Who Is My Neighbour?

Background Information

The story of the Good Samaritan is one of Jesus' best known parables. The lawyer in this story did not ask the question "What shall I do to inherit eternal Life?" to acquire information, but with the purpose of embarrassing Jesus. The lawyer knew the Law as he proved when he answered Jesus' question. (The Law means the body of precepts which made up the religious laws of the Jews.)

The second question "And who is my neighbour?" was asked in the same spirit. Jesus' answer is the story of the Good Samaritan, in which Jesus says that it is not knowing the Law that is important, but doing what the Law prescribes.

The Priests were officials of the Temple at Jerusalem; the Levites (originally descendants of Levi) were subordinate priests. They would, of course, know the Law, and were expected to carry out the precept, "Love thy neighbour as thyself." The Samaritans were descendants of people from the Northern Kingdom of Israel; they had intermarried with foreign immigrants, relinquishing their Jewish faith; the Jews regarded them as foreigners and inferiors. The Samaritans would not be expected to know the Law, much less carry it out. Nevertheless, it was the Samaritan who, although ignorant of the Law, helped the wounded man, and went so far as to take him to an inn and engage to pay his expenses.

The road from Jerusalem to Jericho, at the time of Christ, was a dangerous one for travellers. (See the map in the Workbook page 84.)

Teaching the Selection

READINESS

Discuss good deeds that have been done in the neighbourhood or have been reported in the newspaper, such as rescuing a child from drowning, saving someone from fire, helping a destitute family, etc.

Tell the children that the next selection is from the *Bible*. It is one of Jesus' most famous parables which he told in answer to the question, "Who is my neighbour?" Let the children know that the lawyer who asks the question was trying to embarrass Jesus.

Tell the pupils that the man in the story was travelling from Jerusalem to Jericho on a road where travellers were often beaten and robbed. The map in the Workbook page 84, may be examined to show the location of the road mentioned. Explain who the Priest, the Levite and the Samaritan were, and that the Law in the story referred to the religious laws of the Jews.

GUIDING THE READING

General Comprehension

The teacher will read the complete selection, the pupils reading silently at the same time to find out who was the best neighbour.

Study and Appreciation

Recall that certain people in Palestine were trying to "tempt" Jesus.

What was the first question? (What can I do to earn life everlasting?)

How did Jesus answer? (He asked another question.)

Prove that the lawyer knew the old laws by checking the source in Deuteronomy 6: 5 and Leviticus 19: 18.

What was the second question? (Who is my neighbour?)

How did Jesus answer it? (He gave this famous parable of "The Good Samaritan.")

Through simple questioning, bring out the meaning in twentieth century language.

Discuss what kind of person Jesus thought was a good neighbour. Make sure that the pupils realize that the Samaritan was really the least likely to help the wounded man. The Priest and the Levite both knew the law, "Love thy neighbour as thyself"; but confronted with the situation, they passed by on the other side.

Help the children to develop from context the meaning of *compassion*.

The children should have opportunities to reread the story and prepare it for oral reading. Several should be asked to read the selection aloud. The class might enjoy reading it chorally with the parts in italics

taken by a small chorus of voices. The rest of the section should be read by a solo voice.

ENRICHMENT AND OTHER ACTIVITIES

1. Some attention could be given to dress, modes of travel, etc., of Bible times.

2. Jesus taught many good lessons through the use of simple but pointed illustrations and incidents commonly known as parables. Pupils might suggest other examples from the *Bible*.

3. Find and read stories from other sources illustrating kindness to others. Refer to stories in the Reader about good neighbours, e.g., "Bushel for Bushel," "Nuvat the Brave" and "Neighbourly." Have the pupils discuss the kind of neighbourliness exhibited in each story.

4. This parable lends itself to dramatization. Have the pupils play it as found in the story, then put on a second act depicting the Good Samaritan in a modern setting.

PAGES 240-243

The Master Potter

Background Information

The selection, "The Master Potter," describes the beginning of the making of the famous Wedgwood china in Staffordshire, England, in the eighteenth century. It not only tells how Josiah Wedgwood developed a fine type of pottery, but also emphasizes his contribution to pottery-making generally.

Teacher's Analysis

1. Check the word list for important words: observant, chemistry, chemicals, glaze, genius, ambitious, exquisite, "thrower."

2. Prepare materials to direct prereading discussion on pottery and china-making. The children should realize why pottery industries develop in certain parts of some countries, and they should have some idea of the history of china. Note, also that the story deals with an important phase in the history of china-making. See Workbook page 82.

Bring out in discussion the pottery-making vocabulary: throw, clay, ware, glaze, potter's wheel, blend, mould.

Teaching the Selection

READINESS

Every child will probably have read or heard the stories of the patience required to bring some new invention to mankind. This is the story of the man who invented a special make or type of pottery in England during the eighteenth century. If possible show the pupils a piece of Wedgwood pottery to open the discussion.

Have the children do Workbook exercise page 83. Check the exercise. The exercise will give children information on the history of pottery and give them practice in finding detail. Discuss briefly the pottery-making industry with the children, bringing out the point that the industry would naturally develop in areas where kaolin, or fine china clay, would be present in quantities.

GUIDING THE READING

General Comprehension

The children should read the selection silently to find out what contribution Josiah Wedgwood made to pottery-making.

Study and Appreciation

Have the class skim through the story to find answers to questions such as the following:

Relate the circumstances which caused Josiah Wedgwood to be taken from school at an early age.

What was his first place of employment?

Tell how Josiah became a cripple.

What did he make up his mind to do?

Why did Wedgwood finally leave this factory?

How did Wedgwood use his money?

Name two women who helped to make Wedgwood's pottery more famous.

How is Josiah a friend to the world?

Check comprehension by having the children complete the exercise in the Workbook page 83.

Recall orally Josiah Wedgwood's life—at home, working for others, working for himself. Bring out the ways in which he has benefitted mankind—making things of beauty, simplifying methods of pottery-making, improving the shape of teapots, encouraging better working and home conditions, paying for roads, schools, chapels and even canals.

ENRICHMENT AND OTHER ACTIVITIES

1. Find further information about Josiah Wedgwood. Encourage the pupils to use the encyclopedia, the Books of Knowledge and other books of reference, and to visit stores to examine pieces of Wedgwood.

2. Try working with clay or asbestos powder to produce a bowl, a cup or a vase. This will be a simple way to begin to understand some of Wedgwood's problems. From this, some pupils may be encouraged to find out more about the making of pottery.

Further Reading

Fun with Clay, J. Leeming (Lippincott) 5-9

Ceramics, H. Zarchy (Knopf) 5-9

Made in Canada, M. G. Bonner (Knopf) 6-9

PAGE 244

The Beatitudes

Background Information

There is difficulty in teaching a familiar passage, for the words slip so easily from our tongues that the meaning has become dulled. Try to make the pupils see how unexpected the ideas were when they were uttered—how contrary to much accepted thought they are even today. Jesus is talking about happiness, yet He seeks it in strange byways where we might never think of looking.

This is part of the famous Sermon on the Mount. Jesus, with his band of disciples, had been travelling through Galilee, preaching. At the time of the Sermon, he was in the area of Capernaum, and was being followed by multitudes "from Galilee, and from Decapolis, and from Jerusalem, and from Judea, and from beyond Jordan." Finally he went up into a mountain, called his disciples about him and taught them. The title "Beatitudes" comes from the first word of each verse, in Latin, *beatus* (bē āt'ūs), translated *blessed* or *happy*.

The King James version, prepared in 1611, contains the well-loved words. The "interpretation" by J. B. Phillips found in *The New Testament in Modern English* (Geoffrey Bles Ltd., 1958) gives a freshness and a modern meaning to this portion:

How happy are the humble-minded, for the kingdom of Heaven is theirs!

How happy are those who know what sorrow means, for they will be given courage and comfort!

Happy are those who claim nothing, for the whole earth will belong to them!

Happy are those who are hungry and thirsty for goodness, for they will be fully satisfied!

Happy are the merciful, for they will have mercy shown to them!

Happy are the utterly sincere, for they will see God!
Happy are those who make peace, for they will be known as sons of God!

Happy are those who have suffered persecution for the cause of goodness, for the kingdom of Heaven is theirs!

And what happiness will be yours when people blame you and ill-treat you and say all kinds of slanderous things against you for my sake! Be glad then, yes, be tremendously glad—for your reward in Heaven is magnificent. They persecuted the prophets before your time in exactly the same way.

Teaching the Selection

The teacher should give the children some of the background outlined above and then read aloud Matthew 5: 1-12, with dignity and simplicity.

After the reading, discuss the selection with the class to improve their comprehension. Merely simplify the difficult parts.

Have the children do the exercise Reading a Map, Workbook page 84. This will give them practice in map-reading, making inferences and following directions.

PAGES 245-248

The Boy Who Loved Music

Background Information

George Frederick Handel (1685-1759) was born at Halle, West Germany. His father, a self-made man who had risen from being a barber to a doctor, had hopes that his son would become a lawyer. This selection tells the difficulties the child had in persuading his father to let him study music. He made rapid progress on organ, harpsichord, oboe and violin—and was actually made organist at the Halle cathedral when only seventeen years of age. After spending a few years in Italy he arrived in London in 1712 which was his home from then on. He was a favourite at the courts of Queen Anne and King George I.

Handel is one of the world's great musical composers and musicians. He is most famous for his religious oratorios, of which *The Messiah* is the best known.

Shortly after first presentation it became the custom for the audience to rise for the Hallelujah Chorus at a performance of *The Messiah*. This practise began with George I who was so moved by the tremendous power of this chorus that he rose to his feet; naturally the whole audience rose with the king and remained standing until the music ended.

Teacher's Analysis

Check A Little Dictionary for the musical terms *spinet* and *oratorio*.

This is a fine selection to create a desire to become acquainted with a great musician, to appreciate a boy's difficulties and his ambition which later led him to success.

Teaching the Selection

READINESS

Let the pupils who play the piano or other musical instruments talk freely about their music. Discuss the selections they know and talk about the composers, especially the masters. Tell the pupils that they will be reading about the early life of Handel. If possible play a recording of one of Handel's selections—a portion of "Messiah," "The Faithful Shepherds" or "Water Music."

Have a brief discussion on the period and the reputation of Handel, including the two new words *spinet* and *oratorio*.

GUIDING THE READING

General Comprehension

Pupils read the whole selection silently to find out what happened to Handel, the boy who loved music.

The teacher may guide the reading if she prefers by asking a question or two to bring out important points.

Why did Father burn the toys?

What made George "supremely happy?"

What did the boy do to make his father take him to see the Duke?

What made the father realize that his son was remarkable?

For what kind of music is Handel most famous?

Study and Appreciation

The Workbook exercise, page 85, is a good test on the pupils' comprehension of the selection. Be sure to check the answers with the pupils.

Notice the exercise at the bottom of Workbook, page 85. This can be the beginning of a discussion about the boyhood of famous men. Have the pupils mention other men or women who have been famous, and difficulties they had to overcome. (Joseph Haydn in *Over the Bridge*, Florence Nightingale and Captain Scott in *Under the North Star*.)

ENRICHMENT AND OTHER ACTIVITIES

1. There are other stories about Handel which the pupils will find interesting. Check music appreciation books, the encyclopedia, the Books of Knowledge and other books in further reading, below.

2. Play records of Handel's works. Have pupils present his selections at an assembly—perhaps "Largo."

Further Reading

Handel at the Court of Kings, O. Wheeler and S. Deucher (Dutton) 6-8
First Book of Music, G. Norman (Watts)
How Man Made Music, F. R. Buchanan (Follett) 4-6
Famous Composers for Young People, G. Burch (Dodd) 5-7
Joseph Haydn; Franz Schubert; Mozart; Giotto; Millet, all by O. Wheeler and S. Deucher (Dutton) 6-8

PAGES 248-259

Augustus Meets His First Indian

Background Information

The story tells of a boy who meets a modern Indian living on a reservation. Augustus' head is full of preconceived ideas of Indians gathered from stories of Indians in early days. The humour and interest for the children will be in the boy's behaviour and conversation when he meets the young Indian.

Teacher's Analysis

1. Check word list (pages 435-436) for words to be discussed during readiness preparation: mountaineer, reservation, boundary, traditions.
2. Note Workbook exercise on words with different meanings, page 86, which is to be completed before the reading of the selection.
3. Note words for work in word analysis:
 - a. compounds: backbone, halfway, toadstool, waterfall, undergrowth, fisherman, overalls, lowland.
 - b. prefixes: untamed, unresisting, unexpected, unreal, uncovered, unevenly.
 - c. suffixes: pointless, shapeless, nervousness, greenness; thoughtful, careful, handful, doubtful.
4. Check the story for evidence that Augustus' knowledge of Indians was out of date:
 - a. his feelings about the scenery,
 - b. his exaggerated impression of the first view of Lone Eagle,
 - c. his language when he addressed Lone Eagle.

Teaching the Selection

READINESS

Discuss with the children the changes that have taken place in the life of our Canadian Indians. Show pictures taken from newspapers or magazines about Indian life today—pictures that show differences from, and similarities to, our way of life.

Remind the pupils of the poem "Dark Plume Bill" page 395, and the discussion at that time about the changes in Indian life.

Refer to the location of the nearest Indian reservation. Perhaps some of the pupils can tell of their visit to an Indian community. See that the pupils know something about modern reservations. Introduce words from the word list, page 435, which may be unfamiliar to the class.

Have the children read the title of the story, and tell them that Augustus is a boy about their age. This is a story about his meeting with an Indian boy. Augustus had been reading stories and had many notions as to what Indians would be like. Read with the pupils the introduction in italics.

GUIDING THE READING

General Comprehension

Have the pupils read the story to find out what ideas Augustus had about Indians, and what made him change his mind.

Guide the first reading of the story with probably one general question for each of the four sections:

What interesting place did Augustus visit on the reservation?

Who did he meet there?

What accident happened to him?

How was his dinner cooked?

Study and Appreciation

Use questions such as the following to direct rereading and discussion:

PART I: How did Augustus feel when he found himself alone at the boundary to the reservation? (Read sentences such as "felt a peculiar sensation in the pit of his stomach.")

What sights, sounds and smells helped to build up this mysterious sensation? (The trees looked wild and untamed; the wood-smells had a peculiar tang; the poisonous toadstool gleamed; the overhanging cliff and murky pools increased the "spooky" feeling; the solemn silence brought suspense; hollow-sounding echoes were started; the rushing roaring frothing river tumbled down.)

What kind of country was Augustus used to? In what ways was the reservation different?

Describe the waterfall and the mysterious room behind it.

Describe the Indian that Augustus thought he saw.

PART II: What was the Indian really like? How did Augustus talk at first? Why? Why did the Indian boy's eyes twinkle with amusement? Describe the way he fished. (Compare it with the method used in catching Old One Eye. Which way would be more effective? Notice a third method of fishing used by Augustus' father: use of nets.)

PART III: Why did Augustus fall? Describe his trip down the river and his rescue. What was the surprise ending to his accident? (He had caught a fish!) Did this prove Augustus was a good fisherman? (No, it was accidental.)

PART IV: What was the fish story Augustus told? How did Lone Eagle cook the fish?

There is considerable conversation in this selection. Parts II and IV, especially, could be reread in play form.

ENRICHMENT AND OTHER ACTIVITIES

1. Make up some fish stories that either Augustus or Lone Eagle might have heard from their relatives or friends.

2. Augustus thought he could have shown Lone Eagle something new. Try describing some modern things.

3. The Scouts and Guides in the class might tell what they have learned about woodcraft, making fires, how to make trails through the woods. They may be able to find out more about the Scout badges: pioneer, forester, explorer.

4. The pupils may never be able to cook fish as Lone Eagle did, but they could try baking potatoes that had been wrapped in clay and then placed in glowing coals of a fire.

5. This selection lends itself easily to some form of art activity. A series of murals could be prepared on the back of wallpaper. Chalk would be the easiest medium.

6. Find out other stories about Indians of bygone days. Locate some of the poems of Pauline Johnson from *Flint and Feather*. These would illustrate the "proud traditions" of Lone Eagle's race.

Reading Skills Practice

The exercise on Finding Proof, Workbook, page 87, gives practice in evaluating character and finding proof.

The exercise, Words and Senses, Workbook, page 88, gives the pupils practice in appreciating descriptive language.

Further Reading

Augustus and the Mountains, LeGrand (Bobbs-Merrill) 5-7

The Cherokee: Indians of the Mountains, S. Bleeker (Morrow) 4-7

The Crow Indians: Hunters of the Northern Plains, S. Bleeker (Morrow) 4-7

Book of Indians, H. C. Holling (Platt) 4-6

Indians on Horseback, A. L. Marriott (Platt) 4-8

The Turquoise Horse, E. Hull (Ryerson) 5-7

The Ordeal of the Young Hunter, J. Lauritzen (Little) 5-7

Lightfoot, story of an Indian boy, Shippen (Macmillan of Canada) 4-6

Tales the Totems Tell, H. Weatherby (Macmillan of Canada) 5-7

Two Little Savages, E. T. Seton (Doubleday) 6-7

Damon and Pythias

Background Information

Nathaniel Hawthorne (1804-1864) was an American novelist, famous for *The Scarlet Letter* and *House of Seven Gables*. His two children's books *A Wonder Book* and *Tanglewood Tales* have been the sources of many selections included in readers.

Damon and Pythias, the two friends mentioned in the story, lived under Dionysius, the Tyrant, in the fourth century, B.C. There are several versions of this story in the writings of at least three historians, including Cicero.

Teacher's Analysis

1. Check the pronunciation of *Dionysius* (D ī ō nē' sē ũs), *Damon* (Dā'mŭn) and *Pythias* (Pīth' ī ās).
2. Note how the short, simple story divides naturally into three scenes: (a) Page 260 to fifth last line. (b) To page 261, second line. (c) To the end.

Teaching the Selection

READINESS

Introduce the pupils to the people who lived in the days of the Roman Empire. It is quite possible that Sunday School papers or Bible illustrations would show the way the people of that time dressed. The illustration on page 261 will be of some help.

Tell the children that the story they are going to read is a true one about two friends who lived more than two thousand years ago, in the reign of a tyrant, Dionysius. Write the three names from Analysis 1 on the board, with pronunciation. Discuss the meanings of *tyrant* and *execution*.

GUIDING THE READING

General Comprehension

Have the pupils read the story to find out how great the friendship was between Damon and Pythias. Discuss the question briefly.

Study and Appreciation

Have the children reread the story, guided by questions such as the following:

What kind of ruler was Dionysius?

Suggest other acts of his people that might have displeased him.

What request did Pythias make? What was Dionysius' reply to the request?

What did Damon volunteer to do?

Why did Dionysius agree to the plan?
For what reason did Damon think Pythias was late?
Why had he been delayed?
What were Pythias' feelings when he returned?
Why did Dionysius set both men free?

The story of Damon and Pythias has caught the imagination of people for many centuries. Why?

ENRICHMENT AND OTHER ACTIVITIES

1. This story naturally lends itself to stage production as mentioned in Analysis 2. Review Setting, Action, Characters and Dialogue as exhibited in this story. Using Workbook exercise, pages 89 and 90, have each member of the class write the story in play form. After discussion, let the pupils perform in front of their own class. This may be done in impromptu style, not from a written script.

2. The friendship of David and Jonathan begins in I Samuel 18: 1-4 and continues in 1 Samuel 19: 1-7, and again in chapter 20. A more easily understood version may be found in Hurlbut's *Story of the Bible* or Egermeir's *Bible Story Book*. Have the pupils find out more of this great Bible friendship. Let them bring Sunday School papers, booklets or other references to this story.

PAGES 262-266

Who Are My Friends?

Background Information

Gerhardt Dobrindt of The Teachers' College, London, Ontario, is editor of this Reader and also the author of this radio play. In his spare time he enjoys writing for adults and children. Notice his poem, "My Little World" on page x of the Reader.

Teaching the Selection

READINESS

Have the children name some of their favourite radio and TV programmes. Explain that the next selection may be used as a radio play.

Review the discussion of radio and television plays. Recall the differences between them and stage plays—the need for sound effects, often a narrator's voice. Refer to the use of "flash-backs" to tell of events that took place in the past or in one character's imagination. Refer to the use of "cross fading": a change of scene is indicated when one sound or speech fades out by withdrawing from the microphone and another increases by coming nearer.

Have a short discussion with the pupils about what it means to be a friend or have a friend. How can we be friends to people we do not know?

Develop the meanings of community, representative, famine, universal.

GUIDING THE READING

Have the pupils read the play silently to find out why the title is well chosen.

Check comprehension and, if necessary, have the children reread the play. The following may serve as a guide:

Who is the narrator?

Where does the first scene take place?

What tells you that the boy was brave yet humble?

Relate the incident in which the Korean people received the gift from the Canadian children.

Why do you think the boy was happy when he awakened from his dream?

ENRICHMENT AND OTHER ACTIVITIES

1. Have some pupils take the various parts, the remaining members being the "radio audience." A microphone, constructed by members of the class, will give more reality to the reading.

2. Experiences of everyday living should impress upon us how much we owe to our friends for our happiness. A study of "Who Are My Friends?" should help to produce the same type of appreciation on a wider, even a world-wide, scale.

Pupils should be asked to write down their reasons for feelings of appreciation or gratitude towards:

Josiah Wedgwood (and other craftsmen).

Handel (and others who have added to the beauty of living).

The Bagpipe Man (and others whom he recalls to us).

An old Indian story teller (and others whose stories we enjoy).

Friends in our home communities (and in other lands).

3. Let pupils tell about visits to radio or television programmes, and describe what they saw or heard that was different from what they expected.

4. *The Children Come Running* is a delightful book utilizing the full-colour Christmas card illustrations, produced by the UNICEF Committee of the United Nations (180 Bloor St. W., Toronto). Prose and poetry text is provided by Elizabeth Coatsworth.

Reading Skills Practice

Reading a Graph, Workbook page 91, gives practice in reading a line graph. Note that this is a sample exercise; pupils should have more practice in reading bar and line graphs.

UNIT 7: A TREASURE ROOM

Children need stories and poems for entertainment and enjoyment, for knowledge they gain about this world, for ideals and spiritual values that fill our better writing. At school and at home they should be encouraged to read the best of what is available and to learn how to discriminate between the good and the poor. They are encouraged to choose for themselves and store their treasures on their shelves at home or in their own minds. This unit forms the beginning of such a collection. We hope they will go on to increase their treasury.

The prose selections in Unit 7 will be useful for giving pupils practice in getting meaning from context (note “Lisa’s Song” and “Wallace Brothers—Paper Carriers”); for enriching vocabulary (note vivid words and phrases in “Lisa’s Song,” “Wallace Brothers” and “The Rug Makers”—the last-mentioned being especially rich in adjectives).

Unit 7 contains three particularly good poems, “Words,” “Come in from the Rain” and “The Three Kings.” These should be used to train children to read poetry independently.

The Biblical selections will give children further experience with reading the *Bible*.

PAGE 268

Words

Background Information

The poem, “Words,” summarizes the possibilities of the excitement and power of communication. The poem comes at a good place in the Reader. If the teacher has been working well at vocabulary enrichment by giving children opportunities to discuss the interesting words that have occurred in the stories up to this point, the poem will have much meaning and much interest for the children.

The poem comes at a good place for the teacher, too. It may serve as a means of checking her achievement to inspire in children the kind of response to words that is described in the poem. The teacher might ask herself such a question, “Are my pupils beginning to hear sounds, see pictures and feel emotions that are described in words?”

Teacher's Analysis

Note that the poem talks about the functions of words. Words can suggest sounds that please us, can help us see movements, can give us pictures of scenes and animals, can help us feel and experience indirectly. Words can bring to us thoughts of people who lived in other times, in other places.

Note the significance of such phrases:

“With colours fadeless, proud and bold.” (The colours of autumn will fade and disappear, but the colours in the description we read will be “fadeless, proud and bold.”)

“To sailing hearts who stay at home” refers to people who would like to travel on the sea, but who get the thrill of sailing experience from the pages of a book. (Note: This points up the generalization that we can have any desired experience by reading about it.)

READINESS

Teaching the Selection

Have the children mention and discuss some of the interesting words they have encountered. Ask them for examples of words they have noticed in their Reader that help them to (a) hear sounds: yapping, boom, clashes, shrieked, gurgled, growled, snarled, honked,

(b) see movement: darted, skidded, scrambled, scampered, frolicked, shuffling,

(c) feel: dizzy, panting, numb, icy, shivered, peaceful.

Tell the pupils that the poem they are going to read is about words and what they can do for us.

GUIDING THE READING

Quote the first line of the poem. Ask the children to read the poem to find the things that make the author believe words are interesting. (They should find four things.)

After the children have read the poem ask them to enumerate some of the things that words can do; have them read aloud from the poem lines that describe the things they have mentioned. Help the pupils come to a reasonably correct interpretation of “with colours fadeless” and “to sailing hearts.” Ask them how “words could talk across the years.”

Have the children read the poem to themselves and pick out their favourite verse. Have some of these favourite verses read aloud. The children should hear the whole poem read aloud.

ENRICHMENT

1. Read “Proud Words” by Carl Sandburg.
2. Find poems or stories in which words do some of the things the poetess says they can. (e.g., 23rd Psalm, etc.)

3. Write a paragraph using beautiful words to paint pictures, preferably concerning one idea in the poem—song, autumn, moon, etc.
4. Write a four-line stanza about words to follow the last stanza. This might be done co-operatively on the chalkboard.

PAGES 269-276

Lisa's Song

The story, besides being a charming tale, gives some interesting information about canaries.

Teacher's Analysis

1. Check through the story to note information on the raising and training of canaries, e.g., nesting and feeding of the young, page 270; the qualities that make a canary valuable, page 271; how a voice-training school for canaries is run, pages 272-274.

2. Check the word list to select words that will need to be discussed before the story is read: fancier, conservatory, contralto, pedigree, artificial song.

3. Note words that can be left for children to find the meaning from the context: munched, songster, trilling, director, imported, imitate, graduated, mature, imprisoned, doggerel, linnet.

4. Note words to be discussed from standpoint of interest and vividness: perky, identical, dejected, pulsing, prolonged, lament, temperamental, plump, giggled, cooing, peered, crisply, quivering, chirped, ruffled.

Teaching the Selection

READINESS

Have the children discuss briefly what they know about canaries. Develop the meanings of *conservatory* and other words listed in 2 above. For additional Vocabulary Interest, have the children do the Workbook exercise, page 92, entitled "Antonyms and Synonyms." The exercise will help to prepare the children to read the next story.

GUIDING THE READING

General Comprehension

Have the title and first sentence of the story read aloud. Then ask the children to find out what Lisa got for her birthday and why the story is called "Lisa's Song."

After the children have read the story, discuss their answers.

Study and Appreciation

Reread Section I, then discuss:

What was Mrs. Puff like? Do you think Mrs. "Cream Puff" was a good name for her? Why would you enjoy visiting Mrs. Puff?

How would you know that Lisa had often visited Mrs. Puff?

Why did Lisa want Heinie and why couldn't she have him?

Have the children read Section II to get information about a Conservatory for Canaries. Make sure that the children know the difference between "natural" song and "artificial" song. Have them reread Section III with the idea of preparing to read it aloud.

As the rereading proceeds give children practice in recognizing the words listed above in Analysis 3 and 4. Make sure they get the full significance of words listed under 4 above.

ENRICHMENT AND OTHER ACTIVITIES

1. Children might be interested in finding out more about the breeding and training of canaries, parakeets.

2. The pupils might write a paragraph on the information they found most interesting.

Reading Skills Practice

Information from a Story, Workbook, page 93, will give children practice in finding information in a story and in making inferences.

Further Reading

Birds and Their Nests, O. L. Earle (Morrow) 4-8

Dr. Dolittle and the Green Canary, H. Lofting (Lippincott) 4-7

Parakeets and Homing Pigeons, H. S. Zim (Morrow) 6-9

Pet Book for Boys and Girls, A. P. Morgan (Scribner) 4-9

PAGES 277-286

Josie's Home Run

Background Information

This is a pleasant story that will present no difficulty to Grade VI children. The story is about twins, a boy and a girl, who looked almost exactly alike and who had an equal passion for baseball. When their school team had only one game to win to become town champions, the boy became ill and the girl took his place on the team. Grade VI girls will be excited over the way she helped the Lowell team; the boys will admire Josie's ability and daring—even if she is a girl.

Teaching the Selection

READINESS

Before reading “Josie’s Home Run,” the pupils should discuss and review how baseball is played. Recall the points of the game that will be necessary for the understanding of page 284 (two batters out, three balls and two strikes on Josie). The pupils should be able to locate the nine playing positions on a diagram of the playing field.

GUIDING THE READING

General Comprehension

The teacher might have the children read the title and decide that the story is about a ball game. The children will read the first two paragraphs, then suggest what possible situations might arise. Have the children read the rest of the story to find out what happened.

Study and Appreciation

The children will enjoy discussing the story. The following are some questions for promoting discussion:

Josie had one deep trouble. What was it?

What games did she not want to play?

Why wouldn’t Joe let Josie practise with the team?

What did her mother want her to do in her spare time? What did she want to do?

How did Josie learn to play ball?

Which twin do you think was more enthusiastic about baseball? (Find parts in the story to support your choice.)

What put the idea of substituting for Joe in Josie’s mind?

What did Josie do for the team? How was the substitution discovered?

How did the team feel about Josie’s trick?

“Mother had never yet failed them when it came to helping one another.” (page 282) What did Josie mean by this? Think of some other ways in which Mother might have helped Josie and Joe. Show that she was an understanding parent, and that the twins did not take advantage of her.

“Do you think your brother will be willing to take credit for what you did?” (page 286) What did Father mean by this? Show that he was an understanding parent who helped his children out of difficulties. Discuss problems of Grade VI boys and girls and how parents have solved them. (Refer to the TV shows: “Father Knows Best,” “My Three Sons,” etc.)

What was Josie’s dream? How did it come true? (hard work) Discuss dreams that pupils would like to have come true—to be a nurse, scientist, etc. What can they do now to make it come true later?

ENRICHMENT AND OTHER ACTIVITIES

1. The children might talk about twins and tell any funny incidents they have heard about twins. They could mention possible situations that might occur. The discussion could be followed by a creative writing assignment in which the pupils develop one situation mentioned.

2. Find the poem "Casey at the Bat" by Ernest Lawrence Thayer, and read it to the class. Notice that the weighty language makes fun of Casey's dramatics at the plate. Notice that you are kept in suspense to the last line, wondering what will happen when Casey is up to bat.

3. Have the pupils describe other games they like—hockey, hopscotch, red rover, etc.

4. *The Mill on the Floss* by George Eliot is the classic "twins" story. Read some of the episodes to the class: Tom cuts Maggie's hair, Maggie visits him at school, etc.

Reading Skills Practice

The pupils have had considerable experience in preparing outlines of a story, using headings and subheadings. Let them skim this story, reviewing the main action in each of the four parts. As this is done, help the pupils formulate a summary sentence for each part, writing the sentences on the board as they are decided on. After the children have reread all the sentences, erase them, and encourage pupils to tell the story from memory. Some pupils may use the exact words previously put on the board, but others will expand the ideas.

Further Reading

Skid, F. S. Hayes (Houghton) 4-6

Fielder from Nowhere, J. V. Scholz (Morrow) 5-7

Baseball for Everyone, J. DiMaggio (McGraw-Hill) 6-8

Slugging Backstop, W. Lee (Dodd) 6-8

Treasure at First Base, E. Clymer (Dodd) 5-7

Wonder Boy, W. Heuman (Morrow) 5-7

Larrie Leads Off, C. Bishop (Ryerson) 6-8

Josie and Joe, R. G. Plowhead (Caxton) 5-7

PAGES 287-288

Thou Art the Glory

This is one of David's songs in praise of the Lord. Introduce this selection by telling the children something about David, the shepherd boy who became king of Israel, and about the psalms or songs he wrote in praise of God.

Rahab is often used as a classical word for crocodile. *Tabor* and *Hermon* are mountains in Palestine, Hermon being in the north between the Mediterranean Sea and Damascus, and Tabor being slightly south of Nazareth, west of the Sea of Galilee. Discuss the meanings of *habitation* and *countenance*.

Read the psalm to the children, and then have the class or sections of it practise reading in unison the various parts into which the selection in their book is divided. If you wish to have the children to prepare the selection as a choral reading and their voices are very light, use small groups of children for the parts marked for solo voice.

If the children are not familiar with many of the better known psalms, read some of them: the twenty-third, the twenty-fourth, the hundredth. Encourage the children to memorize one or more of these.

Reading Skills Practice

The exercise, The Solar System, Workbook pages 94 and 95, will give the children practice in reading for information, using a diagram and making inferences.

PAGES 288-297

Wallace Brothers—Paper Carriers

Background Information

This story is about an eleven-year-old boy and his brother who went into the newspaper delivery business. One part of their job was to deliver the paper at the home of Judge Holmes who owned a very fierce dog. The Judge had said that he would discontinue the paper if it were not put on his porch every morning. The story tells how the boys teamed together to outwit the dog and deliver the paper. It also shows how adherence to duty in business, large or small, brings rewards in terms of success and good will.

Teacher's Analysis

1. Check the story to note evidence that Jacky was an unusually smart boy: his investigation of the delivery system (page 290), the steps he took to find out whether a job might be vacant (pages 290-291), his careful examination of the Judge's property, his conversation with the Judge (page 292), the plan to outwit the dog.

2. Check the story for words that should be discussed before the children read the story: investigations, journal, pickets.

3. Note the following words for giving practice in getting meaning from context: cautioning, conversation, stealth (page 290), emphasis (page 292), vicious, distinctly, sullenly (page 294).

4. Note the following expressions for discussion: hung by a very slender thread, his steps appeared to lag (page 290); in the very nick of time (page 291); to his utter surprise (page 294).

5. The story is good for helping children develop ability to evaluate character. The characterizations of the Judge and of Jackie are especially good. See the exercise, Workbook pages 96 and 97.

6. The Comprehension Test (Manual, page 126) will be given immediately after the first reading of the selection.

Teaching the Selection

READINESS

If teaching an urban class, ask how many pupils have paper routes. If in a rural district, discuss this part-time occupation in which some of their town cousins or friends probably engage. Talk about some of the inconveniences or dangers of the business, also its advantages in terms of returns and business experience.

Introduce any of the new words which may be unfamiliar to the pupils of your class. See Analysis 2.

GUIDING THE READING

General Comprehension

Ask the children to read the story and find out how Jacky Wallace dealt with a difficult delivery problem.

The following questions may be used to test comprehension:

Why did Jacky take Jimmy into partnership?

Why did Jacky want a job?

What job did the boys decide to look for?

What made Jacky think he could get a newspaper delivery job?

How did Jacky get the job?

How did Jacky and Jimmy succeed in the job?

How did Judge Holmes show that he was pleased?

Study and Appreciation

The children might reread Part I to find out what characteristics of Jacky are revealed. (He knew what he wanted. He was intelligent—he figured out how much the bicycle would cost; he planned to take his brother into partnership and share with him; he kept his ears open at the station; he followed Tommy Whalen to find out why Judge Holmes was dissatisfied. He was dependable. He had stick-to-it-iveness.)

During discussion see that the meanings of words and expressions mentioned in Teacher's Analysis 3 and 4 are brought out.

Have the children reread Part II to find out what the Judge was like. Note the significance of *barked* in describing the Judge's speech.

Have the children find a sentence in the conversation between the Judge and Jacky to show that the latter was intelligent. (Jacky was afraid of dogs . . . bicycle.)

Have the children reread Part III and then discuss the answers to these questions: Why did the Judge get up early to watch the paper being delivered? What did he see?

Have pupils describe the feelings of: (a) the Judge when he saw his dog outwitted, (b) the Wallace brothers when they received the letter, (c) the dog when he was outwitted, etc. In a description of this type free play of the imagination should be allowed as long as the feelings attributed to the character are not contrary to other statements made about that character in the story.

As the selection moves along rapidly, the interest is kept high. It will be enjoyed as oral reading as well. The conversation of Judge Holmes, Mr. Hines and Jacky at the station could be read in dialogue form.

ENRICHMENT AND OTHER ACTIVITIES

1. Perform impromptu scenes: the judge and his wife at the breakfast table when the paper did not arrive; Jacky, Jimmy and the clerk at the post office. Let the pupils decide other parts of the story that could be dramatized.

2. Have the children draw a plan of the Judge's property, showing the house, the porch, the fence and the gates. Some children would include the plan prepared to outwit the dog.

3. Discuss part-time jobs the children might take. Have the pupils prepare a written account of some job they have had, or one they would like to have.

Reading Skills Practice

1. Have the children complete the exercise in the Workbook, pages 96 and 97, on evaluating character and making inferences.

2. Conduct a speed and comprehension test.

COMPREHENSION TEST

Draw a line under the correct answer.

1. Jacky wanted
 - a. a horse,
 - b. a bicycle,
 - c. an automobile.

2. One would cost
 - a. ten dollars,
 - b. one hundred dollars,
 - c. forty dollars.
3. Jimmy and Jacky earned money during the summer by
 - a. picking blueberries,
 - b. cutting lawns,
 - c. baby sitting.
4. The two boys decided to earn the balance of the money
 - a. by delivering parcels,
 - b. by carrying papers,
 - c. by washing automobiles.
5. The village newspaper business belonged to
 - a. the bank manager,
 - b. the owner of the coal yard,
 - c. the town clerk and station agent.
6. The Judge's house was surrounded by
 - a. a high picket fence,
 - b. an iron railing,
 - c. a box hedge.
7. What disturbed the dog was
 - a. the crunching of feet in the gravel,
 - b. the opening of the gate,
 - c. the throwing of the paper.
8. The Judge's dog was
 - a. a poodle,
 - b. huge and black,
 - c. gentle and kind.
9. The newspaper landed
 - a. on the porch,
 - b. on the steps,
 - c. on the wet grass.
10. Jacky decided he would
 - a. give up his bicycle,
 - b. not be afraid of the Judge's dog,
 - c. deliver the Judge's Journal.

Further Reading

Then There Were Five, E. Enright (Farrar) 4-6

Stamp Collecting, R. Curle (Knopf) 5-7

Everyday Machines and How They Work, H. Schneider (Whittlesey) 5-7

The Silver Pelt, M. Weekes (Ryerson) 6-8

Henry and the Paper Route, B. Cleary (Morrow) 4-6

The Calico Year, D. G. Butters (Macrae Smith) 5-6

The First Christmas

Background Information

“The First Christmas” is Luke’s beautiful account of the birth of Christ, the second chapter of the Gospel, verses 8 to 18. The teacher should study the chapter from verses 1 to 20, and also Matthew, chapter 2, verses 1-11. Prepare this material for reading aloud to the children.

Teaching the Selection

READINESS

At the Christmas season, the pupils will often be singing some carols. Review the names of known carols. Recall with the pupils the significance of Christmas—the birthday of Jesus. Remind them that this is an historical event that happened more than nineteen hundred years ago, recorded in the Gospel according to Luke.

GUIDING THE READING

The teacher should read “The Christmas Story,” the pupils following in their books. Discussion will follow this reading. Later several pupils might read it aloud. Stress the attitude of reverence and worship.

Let the pupils find this portion of the story in the Bible, and also read the preliminary verses, 2: 1-7, and the concluding verses, 2: 19, 20.

Have the pupils find the Christmas story in Matthew 2: 1-12. Let the pupils tell what Matthew adds to the story (the visit of the Wise Men.)

ENRICHMENT AND OTHER ACTIVITIES

1. The children should be encouraged to memorize the selection and prepare it for choral reading under the teacher’s direction. There should be a narrator, an angel, a group speaking the words of the heavenly host and another group speaking the words of the shepherds.

2. The teacher should consider the possibility of using “The Christmas Story” for a pageant to be presented as part of a Christmas programme. Here is a possible outline of the scenes:

SCENE I: The pageant of the shepherds watching their flocks, and the Angel appearing to them. As the scene opens, the school children and the audience sing “While Shepherds Watched Their Flocks by Night.” When the angel appears, one of the children speaks the words of the angel

and the choir sings “Gloria in Excelsis Deo,” or the choir recites the words of the heavenly host.

SCENE II: The pageant of the Holy Family in the stable and the shepherds’ visit. The choir sings “Away in a Manger.” Then the Wise Men enter as the choir sings “We Three Kings of Orient Are.” The pageant closes with the singing of “Noel” or any suitable Christmas hymn, and the choral recitation of “The Christmas Prayer” by Robert Louis Stevenson, page 299 of this Reader.

3. The poem, “The Three Kings” page 422, should be taught at this time.

Further Reading

Old and New Testament Stories, E. Gould (Ryerson) 4-6

Boy of Nazareth, M. Keith (Abingdon) 5-7

A Christmas Carol, C. Dickens

Welcome Christmas! A Garland of Poems, A. T. Eaton (Macmillan of Canada)

PAGES 299-305

A Week of Sundays

Teacher’s Analysis

1. This story is a pleasant fancy with the light, Irish touch. Note the key to the mood in the opening sentence.
2. Notice the Irish flavour in the speech of all the people in the story.
3. The following words will give children practice in getting meaning from context: hospitable, consequences, nettles, rue.

Teaching the Selection

READINESS

Have the children recall the story, “The Leprechaun and the Scarlet Garters,” page 42. Have them recall what distinguishes an Irish story from that of any other country.

Have them recall the poem, “King Midas,” page 390. Let them discuss wishes. For example, have they ever wished that every day might be Saturday? Look at the title of the new selection and wonder about the meaning.

GUIDING THE READING

General Comprehension

Have the children read the story to find out how Dennis O'Shea got his wish and how he liked it. Discuss the answers to these questions and handle the discussion with a light touch.

Study and Appreciation

Have the children find the words listed in Teacher's Analysis 3, and help them gather their meanings from the context.

Have a discussion on how you can tell the nationality of the characters in a selection or poem (language, names, illustrations). Then what nationality are these people? What other Irish stories have you read? Discuss other stories or poems that have colloquial expressions which indicate another nationality. ("The Canoe in the Rapids" is French-Canadian; "Hosh-ki at School" is Navajo Indian; Robert Burns' poems are Scottish.)

Discuss in what sense this is a tall tale. Recall Paul Bunyan and Pecos Bill stories. Recall "The Three Wishes" in which the old man first wished for a sausage, the old woman wished it to the end of his nose, and they had to use the third wish to get the sausage into the frying pan.

Have the pupils notice that folk tales usually have a moral. Let them find the place where Dennis expresses this—in the second last paragraph. Have the pupils express this in their own words.

ENRICHMENT AND OTHER ACTIVITIES

1. Have the pupils make up a story about a foolish wish and its consequences.
2. Have impromptu dramatization: (a) the night Dennis made the foolish wish, (b) the visit of the old beggar-woman, (c) the second Sunday, and the other Sundays.

Reading Skills Practice

1. Make a list of Irish expressions and their equivalent Canadian meanings.
2. Outline and Summary, Workbook, page 98, gives practice in finding main ideas and details leading to the making of a summary.

Further Reading

Tell Them Again Tales, Margaret Baker (Dodd, Mead) 5-7
Blue Fairy Book, Andrew Lang (Copp Clark) 5-6
Time to Laugh, Phyllis Fenner (Knopf)
Ting-a-Ling Tales, F. Stockton (Scribner) 5-7

The Rugmakers

Background Information

"The Rugmakers" is an old Arabian story, or parable, that is highly symbolic. It will be difficult for the children, unless it is carefully taught. The story tells about how an Arabian mother made a rug and how her three sons helped her. As they work, she talks to her sons, using the rug to teach them lessons about life.

Although the story is highly symbolic, it does give some ideas of how Arabian rugs are made.

Teacher's Analysis

Note:

1. the purpose for which this rug would be used (the palace of the king);
2. the source of the design (the butterfly wings); the source of the dyes (roots, bark, twigs and leaves); the source of the wool (the sheep);
3. the care in the making of the rug (indicated in the knot-making);
4. the lessons the woman teaches her sons a. in the handling of the butterflies, b. in the gathering of the material for the dyes, c. in the care and handling of the wool, d. in the examination of the rug, e. in knowing that all worked together to make something beautiful, f. in the completion of a nearly perfect rug—perfect because perfection was required in each step as she proceeded;
5. the possibilities here for strengthening the adjective concept: gentle, great, mighty, sunlit, lovely, wild, blue, golden, beautiful, deep, noble, oldest, white, clean and sweet, precious, tiny, common.

READINESS

Teaching the Selection

Ask the children to find Arabia on the map. Discuss oriental rugs (appearance, colour, lustre). Tell the children that oriental rugs are made by hand and that they will last a lifetime. Their colours do not fade. If you can show the children an oriental rug, do so. If not, show them pictures of one.

Tell the children that the story is about an Arabian woman and her sons who made a rug.

GUIDING THE READING

General Comprehension

Have the children read the story to find out how the rug was made, and what job each of the three sons did.

Study and Appreciation

Have the children find the answers to such questions:

For whom were they making the rug?

Where did the mother do her weaving?

What lesson did his mother teach Ibram when he was doing his job?

What colours were in the rug?

How did the mother and Efram prepare the colours?

How did they prepare the wool that was clipped from the sheep?

What lessons did the mother teach her sons as they looked at the rug?

Discuss the idea, in the last two paragraphs, of working together for the common good, and the importance of having every part of our life strong and perfect. Help the children apply the symbolism to situations in their own lives where they work together, as in playing a game or putting on a concert.

Discuss the symbolic expressions: "In this way your little feet shall go up and down on the borders of the rug, beautifully and swiftly, wherever the colours that you bring me go;" "Like a golden fence, the border has been built up around the precious treasures of the field within;" "Thus have we worked together for the common good;" "strong as the strongest, and weak as the very weakest."

ENRICHMENT AND OTHER ACTIVITIES

1. The children might write a paragraph on the making of oriental rugs.
2. In an art class the children could draw designs for rugs, using local flowers and insects as the source of their designs.
3. Recall proverbs, parables and fables that express the same idea. (A chain is as strong as its weakest link.)
4. Find examples from everyday life that also illustrate this. (Even the girl who washes the dishes at the banquet is doing her share to help.)

Reading Skills Practice

1. With the pupils' help, prepare a chalkboard summary of the differences and similarities of *fables*, *fairy tales*, *legends*, *myths*. The children will need to use their dictionaries.

2. From the story have the children select fifteen adjectives, with the nouns they describe.

Further Reading

Aesop's Fables, ed. J. Jacobs (Macmillan of New York)

East of the Sun and West of the Moon, P. C. Asbjornsen (Viking)

A Wonder Book and Tanglewood Tales, N. Hawthorne (Dent)

Handicraft for Girls, E. T. Hamilton (Dodd Mead)

The Bar of Gold

Background Information

"The Bar of Gold" tells the story of a labouring man who, whether times were good or bad, worried constantly about the future. He was so thin and worn with worry that people hesitated to give him work; he became poorer and poorer. A kind doctor gave him a bar of what appeared to be gold and cautioned him not to use it unless it was necessary. This insurance against possible future want gave the labourer the confidence he so much needed, and he began to prosper. When a stranger in want called at his door, the labourer and his wife offered to give him the shining bar. The stranger told them that the bar was not gold. Then they noticed an inscription on the bar which told the reader that courage and faith are essential to live a happy life.

Teacher's Analysis

1. Note the preliminary Workbook exercise, page 99, which will prepare children for a number of the difficult words and expressions in the story.
2. Notice the good qualities of the labourer: steady, thrifty and hard-working. Also note the weakness that kept him from happiness and success: lack of courage and faith.
3. The speech of the doctor is designed to prepare children to see that, although the doctor gave the bar of gold to the labourer, he was not offering charity but a symbol of confidence and courage.
4. Study the effects of the bar on the labourer and his wife, and on the stranger to whom they offered it.

Teaching the Selection

READINESS

There are many kinds of unhappiness in the world. Some people are sad because they have lost a friend or someone dear to them. Others experience sadness because of poor health or unrealized hopes.

Discuss the above thoughts and the importance of confidence in any undertaking.

Have the children do the exercise on word and sentence meaning in the Workbook, page 99. Check the exercise carefully with the class.

GUIDING THE READING

General Comprehension

Have the story read silently to follow the bar of gold and to find out how it affected each of its owners.

Study and Appreciation

Have the children reread the story, if necessary, to discuss such questions as the following:

- What good qualities did the labouring man possess?
- Why was he not happy and successful?
- What did the doctor give him?
- What advice did the doctor give?
- Why do you suppose the doctor gave this advice?
- What agreement did the labourer and his wife make when the labourer arrived home with the bar?
- What effect did the bar have on the labourer and his wife?
- Why did John offer the bar to the poor stranger?
- What did the stranger tell him about the bar?
- How did the stranger know that the bar was not gold?
- Why could we call the bar a symbol of confidence?
- What is the moral of the story?

ENRICHMENT AND OTHER ACTIVITIES

Have the story reread orally, with the best readers for the narrative parts, the less proficient for the dialogue.

2. Supervise the writing of the play which is begun in the Workbook, page 100. As groups of children present their own work to the class, they will recognize the necessity for revision and will prepare a more polished script. Of course the final step is the presentation of the play with costumes, properties and an audience made up of others not in their own class.

Further Reading

- Folk Tales from Many Lands*, L. Gask (Harrap)
- Tall Tales from the High Hills*, E. Credle (Nelson)
- Tales Told Again*, W. De la Mare (Faber)

UNIT 8: MY COUNTRY

The selections in this unit are planned to extend the children's knowledge of places and activities across Canada.

In introducing the unit the teacher should ask the children to locate on a map of Canada the settings of the stories in the unit: "Days in Jory's Cove," Nova Scotia; "Young Fire-Warden," the Pacific coast; "The Legend of the Sleeping Giant," Niagara peninsula, Georgian Bay and Port Arthur; "The Chuckwagon Race," Calgary, Alberta; "Train Whistles in the Mountains," Field, B.C.; "Czechs to Canadians," Regina, Saskatchewan.

Discuss generally with the class the sections of Canada: the Maritimes; the big eastern provinces, Ontario and Quebec; the great central plains, Manitoba, Saskatchewan and Alberta; and the Pacific coast region, British Columbia.

The teacher should note the possibility of correlation with Social Studies and extending children's experience and vocabularies in connection with the area and activities mentioned.

The teacher should note that an important objective of the unit is to help children develop a pride in their country.

PAGE 316

Lord of the Lands

Background Information

This fine patriotic hymn was written in the old Victorian style by Albert Durant Watson (1859-1926) who enjoyed a long medical career in Toronto. It was written to be sung to the tune of "O Canada." It is a fitting introduction to a unit on My Country which includes selections originating "from shore to shore."

The author offers a prayer to God that He will watch over our country and make us strong and keep us free; that He will watch over our Commonwealth and even the whole earth.

Certain words and phrases may be discussed: bending skies, on field and flood (on land and water), dower (endow or give), that no oppression blights (no domestic strife or oppression by a foreign power), strong eternal hand (always in control), wide extending Empire bind (keep the Commonwealth together), through every zone (all over the world).

Teaching the Selection

READINESS

Photographs, magazine or newspaper illustrations and books of various Canadian scenes may be shown as part of the unit introduction. Calendars, travel folders and even Christmas cards provide good views of our country.

Show the class a large coloured illustration of the coat of arms of Canada and of the ten provinces. Point out the Latin motto, "A mari usque ad mare." If the pupils do not know the translation, "From sea to sea," explain its meaning. Have the pupils listen for the poet's wording of this phrase (from shore to shore, from lakes to northern lights).

GUIDING THE READING

The teacher reads the poem, the pupils' books closed. Have the pupils supply the poet's wording for "From sea to sea."

If considered advisable, the teacher may lead a discussion on some of the phrases referred to in Background Information.

Have the class notice the two lines of verses one and two that are alike, and the two in verse three that are similar. From their knowledge of songs, they should be able to submit the words *refrain* or *chorus*. They will remember that in songs the *solo* is given by one person and the *chorus* by a group. Let them give the titles of other poems or songs with refrains.

ENRICHMENT

1. With the previous discussion on refrains, let the pupils make the choral arrangement. A suggested arrangement: a girl's voice for verse one, a light boy's voice for verse two, a heavier boy's voice for verse three, the balance of the class for the two-line refrains.

2. This is a poem to remember by saying and singing it. Encourage memorization by repetition on both forms.

3. Discuss the cover that might be made for the picture collection to be prepared with this unit: the illustration of maple leaves, a map or an appropriate scene; lettering. Have each pupil prepare his own folder.

4. Look for other poems or songs on a patriotic theme: "There's a Thing We Love" by Jean Blewett, "From Ocean unto Ocean" by Robert Murray.

Days at Jory's Cove

Background Information

Clare Bice is the curator at the Art Gallery, London, Ontario. He is one of Canada's foremost painters and he illustrated half the stories in this Reader. He has also written and illustrated a number of books for boys and girls.

The story takes place in one of the fishing harbours on the coast of Nova Scotia. The teacher should familiarize herself with the appearance of a typical Nova Scotia cove—a narrow, deep, sheltered harbour for fishing boats. She should also try to visualize the clutter of fishing sheds, landing stages, boats tied at landing stages or pulled up on the rocks, heaps of lobster pots and fishing gear, and nets spread out to dry. Clustering around the shores of the cove are the small homes of the fishermen. In Jory's Cove, a lighthouse stands on the outmost rocks, facing the ocean.

The setting of this story is the most interesting part of the selection. The plot of the story is very simple. It tells of Jamie, a young lad, who was eager to help his grandfather acquire a sailboat. The object of his desire was a trim craft called the *Sou'wester*. While Jamie was saving hard, he learned that the boat had been sold. The story ends happily when the boat is presented to Jamie by a wealthy American, father of a boy whose life Jamie had saved.

The story, exciting in itself, also affords a good opportunity for stressing the rewards of honesty, courage and bravery, and the importance of having and striving towards worthwhile goals, however impossible they may seem at the time.

Teacher's Analysis

1. Note material on the setting, indicated above.
2. See the specialized vocabulary: fishing grounds, killocks, grapplings, bowsprit moored fore and aft, schooner, hull, caulk, craft, slip, tug, shingle. The exercises on these words and phrases, Workbook, page 101, Words with Multiple Meanings, gives practice in selecting the right meaning of a word in different contexts and in using the dictionary. Workbook, page 102, Sea-Expressions, prepares the children for the specialized vocabulary in the story.

Teaching the Selection

READINESS

Prepare the children for reading the selection by locating Nova Scotia on a map of Canada, noting the contour of the coast. Show the

pupils a picture of a cove and let them discuss slight differences between *cove* and *bay*, *gulf*, *harbour*.

Assign the exercises, Workbook, pages 101 and 102, to help the pupils with the vocabulary of the selection.

Have the pupils look at the illustration on page 318. Tell them that this is Jory's Cove. Let them suggest what the boys of the district do for amusement and for work. If they owned a boat, what would they do with it?

GUIDING THE READING

General Comprehension

Ask the children to read the story and find out why Jamie wanted a sailing boat, and how he obtained it. Discuss the answers to these questions briefly.

Study and Appreciation

Have the children read the first two pages and help them plan what would appear in a picture of Jory's Cove.

Ask them to read the rest of Part I and find answers to such questions:

In the picture on page 318, which boy is Jamie? How do you know?

Why did Jamie think his grandfather said he didn't like a sailboat?

Why was Jamie so especially anxious to own the *Sou'wester*?

As the rereading continues, check vocabulary listed in Analysis 2.

The pupils should be eager and able to describe Jamie's feelings at different points of the story—sadness, anxiety, extreme desire, disappointment, misery, surprise, excitement and ecstasy. Identify the parts of the story associated with each of the above.

The most descriptive, interesting and dramatic incidents should be selected for oral reading.

Conversational parts between Jamie and Garrison, Delves and Mrs. McPherson may be read in play form.

ENRICHMENT AND OTHER ACTIVITIES

1. Have the children study and discuss the pictures in the text and then make a picture of their conception of Jory's Cove.

2. Have the class compose letters to The Tourist Bureau, Halifax, for pictorial material on Nova Scotia; and to the Department of Fisheries (Information and Educational Services), Ottawa, for information about fishing.

3. Have the pupils check newspapers for accounts of heroic deeds. Discussion should bring out: (a) Heroic deeds are not done with the thought of reward; (b) Some of the greatest and most unselfish deeds do not make the headlines.

Reading Skills Practice

1. The exercise, Workbook, page 103, gives practice in arranging the sequence of events and predicting outcomes.

Further Reading

Jory's Cove, Great Island and Dog for Davie's Hill, C. Bice (Macmillan of Canada) 4-6

The Blue Teapot, Relief's Rocker and Roundabout, A. Dalglish (Brett-Macmillan) 4-6

Fog Magic, J. L. Sauer (Viking of Canada) 6-8

Out of the Net, M. D. Edmunds (Oxford) 6-8

PAGES 326-335

Young Fire Warden

Background Information

The teacher should plan to spend several periods on this excellent story, which contains much information about the west coast lumber industry. The setting is a lumber concession on a British Columbia coast inlet; the teacher should obtain a good picture of the setting and situation. She must try to picture a heavily wooded terrain rising up from the sea. At the water's edge are clustered the large scows with their scow houses which are the homes for the employees of the logging company. Motor boats of various sizes are moored at the landing stages. Note that all travelling is done by boat because there were no roads to the little fishing villages where the children went to school.

The story gives a vivid picture of the sea with the fishing boats, passenger steamers, tugs towing booms of logs, and the land with its tremendous stand of timber and the worked-over areas where the berries and the purple fireweed grew.

It also describes simply and realistically how a fire starts in a stand of timber, and what measures are taken to control it.

The story itself is about a junior fire warden and his sister who, while picking blueberries, get caught in a dry thunderstorm which sets fire to the green timber. It goes on to tell how the young people give the alarm and how the fire is extinguished.

Teacher's Analysis

1. Check the story for details describing the setting: the scow-house colony; the skid road along which the logs were hauled; the types of trees found in this area—Douglas fir, Sitka spruce, hemlock and cedar.

2. Note the uses of various kinds of trees mentioned in the story.

3. Check the story for activities associated with lumbering: the job of the high-rigger; the work of the donkey engine; the stacking of logs in cold decks; the use of caterpillar tractor to haul the logs to the sea, or the alternative method of using a flume where there is a stream; the gathering of the logs in booms when they reach the water, ready for towing to the mills by tugboats.

4. Note the specialized vocabulary: skid road, logged-off land, slash, high-rigger, boom, cold decks, guy ropes, "Timber," spar tree, donkey engine, flume, salt chuck, stumpage, log-scaler, green timber. The exercise, Workbook, page 113, contains a preparatory exercise on this vocabulary.

5. Note good descriptive words and phrases: cocked his cap, blistering hot, had grown up in a tangle, deeply blue, cigar-shaped boom, busy puffing of the engine, stately firs, silvery white clouds, clouds split open, a scurry of light drops, flared up like a monster match, peeled off his shirt. Note the excellent descriptive detail all the way through the story; the description of the fire is especially good.

Teaching the Selection

READINESS

A brief discussion on the lumbering industry might introduce this story. Review parts of Canada where lumbering is a major industry, and the special type of lumber milled in British Columbia. Have the children locate the possible area of the logging company in the story: Queen Charlotte Islands and Powell River.

In some districts this story could appropriately be correlated with a Forest Fire Prevention programme.

Have the children do the exercise on the vocabulary of this story, Workbook, page 104. Check and discuss carefully.

Let the pupils suggest what boys and girls living in a lumbering area would do in their spare time. Look at the illustration on page 327. What might Greta and Stan be doing here? Notice the way Stan is dressed. Read the first paragraph to find out what kind of uniform he is wearing.

GUIDING THE READING

General Comprehension

Have the children read the story to find out how Greta and Stan discovered a fire, what caused the fire and how it was brought under control.

Discuss the answers to these questions with the pupils.

Study and Appreciation

PART I: Have the children reread the first part of the story and discuss these questions:

- What was the uniform of the Junior Fire Wardens?
- Where did the employees of the logging company live?
- Where did Stan and Greta go to school? How did they get there?
- Where did the children go to pick berries?
- Why were the children not allowed to go into the bush?
- Why do government foresters plant Douglas firs?

Make sure that the children discuss the new words as they come to them.

PART II: Have the children reread to answer:

What did Greta and Stan look at as they rested under the huckleberry bush?
(Let different children read about this.)

Find sentences which tell about a high-rigger's job, what a donkey engine is used for, what the cry "Timber" means, what the loggers called a "cat," what kind of trees grew in the area, what the trees were used for.

PART III: Have the pupils reread to appreciate the description of the storm and the starting of the fire. These paragraphs should be read aloud.

PART IV: Have the children reread to find out why forest fires are so terrible. Here are some questions they may discuss:

What was Stan's father doing when Stan burst into the office to give the fire-warning?

What did his father mean when he said, "We have a million feet of cold deck up there. We'll have to save it."

What did the men do to stop the fire?

What was Stan's job?

Why did Stan peel off his shirt?

ENRICHMENT AND OTHER ACTIVITIES

1. Have the pupils tell about some of the various logging operations and the kinds and uses of trees as related in Part II.

2. Have the class list information about the animals designated in the early lines of Part IV.

3. Correlate with Natural Science or Social Studies lessons in forest conservation and safety measures.

Reading Skills Practice

1. Have the children complete the exercise on Making Inferences, Workbook, page 105. Check by discussion. The following should be brought out in the children's answers:

- (1) Scow houses can be moved when an area has been logged off.
- (2) There were no inter-village roads.

- (3) Various answers may be accepted here:
 They were well trained in fire prevention.
 They realized the dangers of fire.
 They were interested in the lumbering industry.
 They realized the importance of rules and obeyed them.
- (4) The report of the thunder came immediately after the flash of lightning.
- (5) There's no rain in a dry thunderstorm; it might set off fires in a dozen different places, while a camper may start a fire in one place.
- (6) Cut down trees, pull burning trees out of unburned sections, dig up earth to throw on flames. The pail carried drinking water.
- (7) So that logs could be transported easily to the mills.

2. The exercise, How to Get Information from a Story, Workbook, page 115, will give children training in the important ability to organize information they get in reading stories like "The Young Fire Warden."

Further Reading

Up Canada Way, H. Dickson (Heath) 5-7

Tall Timber, S. Holbrook (Brett-Macmillan) 7-9

Song of the Pines, W. Havinghurst (Winston) 5-9

Cargoes on the Great Lakes, K. McPhedran (Macmillan of Canada) 5-8

PAGES 336-346

The Legend of the Sleeping Giant

Background Information

Nanna Bijou, the giant of the Ojibways, was brought up by his grandmother, Nokomis. Because he was so much bigger, stronger and cleverer than the other members of the tribe, the Indians respected and looked up to him and he became their leader. In a dream he learned that white men from the East would be the cause of evil to his people. He decided to find a new place for the tribe to live. The place he chose was an island in Thunder Bay.

This story is from the book, *Thunder in the Mountains*, a collection of Canadian legends. "The Legend of the Sleeping Giant" tells how the Ojibways came to settle north of Thunder Bay on Lake Superior. The four facts upon which the legend is based are:

1. The Ojibways were located in this area.
2. At one time the silver mines of northwest Ontario were the richest in the world.
3. Across the bay from Port Arthur is Thunder Cape, the top of which looks like a giant sleeping with his face towards the sky.

4. There are two great canals at the entrance to Thunder Bay.

According to the story the island on which Nanna Bijou and his people settled was solid silver. An Indian of the Sioux tribe discovered the secret of the silver, and told some white hunters about it. When the white hunters came to Thunder Bay, Nanna Bijou prayed to Gitche Manitou, the Great Spirit, to save them. The Great Spirit sent a tremendous storm that changed the area and destroyed the white men. In place of the little silver island there appeared a "great pillar of rock" on which lay the giant, Nanna Bijou, with his face turned to the sky.

Teacher's Analysis

1. Note that a legend is built upon fact.
2. In an atlas find the location of the following: Niagara Peninsula, Sault Ste. Marie, Thunder Bay, Port Arthur, Lake Superior (Big Sea Water).
3. These new words have meanings which may be derived from the context: crooned (336), flourished (345), cyclone (345), shroud (345).
4. For appreciation discuss figures of speech: (a) The white canoe had wings *like a bird*. (b) Their hair fell to their shoulders *like brown tassels of corn*. (c) He bent the mountains *like a bow* across his knees; he wrapped the land in a *shroud of snow*.
5. To read the story with understanding, the pupils will need to be helped with the pronunciation of many Indian names. The teacher should first be able to pronounce these words readily:

Nanna Bijou	năn'ă bē'jōō	Kabikowk	kăb'ik ôk
Ojibway	ō jīb'wā	Shadwana	shăd wā'nā
Nokomis	nō kō'mīs	Sioux	sōō
Gitche Gumee	gĭch'ē gōō'mē	Atatharho	ă tă thăr'ō
Wabin	wă'bĭn	shuniah	shōō nē'ă

READINESS

Teaching the Selection

Have the children recall some of the Canadian legends they have read ("The Legend of the Thunderbird," "Beyond the Clapping Mountains" and "How Corn Was Given to the Indians" from *Under the North Star*.) Review the definition of *legend*.

Locate on a map the places listed in Analysis 2 above.

Show a picture of the Sleeping Giant at Port Arthur. If this is not available, use any other geographical formation that is named because of its shape: Three Sisters Mountains, Flower Pot Island. Discuss why the names may have been given.

Tell the pupils that the selection they are about to read is the story of Thunder Cape, which looks as if a sleeping giant lay on top of it.

GUIDING THE READING

General Comprehension

Have the children read the story to find out:

1. how the Ojibways came to settle north of Lake Superior,
2. how Thunder Cape came to be formed.

Study and Appreciation

After the pupils have read the story, discuss the two questions and others:

Who was Nanna Bijou?

Why did the Ojibways look up to him?

Why was Nanna Bijou worried?

What did he decide to do?

Where did he and the people who believed in him settle?

What happened to the others?

How was the secret of the *shuniah* discovered?

How were the Ojibways saved?

What happened to Nanna Bijou?

Nanna Bijou said, "It is what a man does not know that troubles him." Discuss why he said this, and what he meant. Let the pupils think of incidents in their lives to illustrate this truth. (When the girl knows what is making the strange noise in the attic, she will then be able to go up for her last year's dress.)

Nokomis said Nanna Bijou was "sent from the sky to save his people." How did he save them? In what other ways might he have helped them? (He might have found a new food at a time of starvation, invented a new type of boat, thrown up a new type of smoke screen to escape from enemies.)

Help the children discover in the story the facts upon which the legend is based.

ENRICHMENT AND OTHER ACTIVITIES

1. Have the children discuss any local phenomena and write imaginative explanations of the origin of any one of them.

2. Many legends are stories centring around historic events which cannot be proven; they are made up from both fact and fancy. Make lists of facts and fancy in this story. These have been started.

Facts

The Ojibways lived near Niagara Falls.

The Indians walked through a country of rocks, balsam forests and tumbling rivers.

Fancy

Nanna Bijou's cornstalks grew ten times as many ears as other people's.

The whole island was built of solid silver.

3. Prepare a class map of the Great Lakes region, including all places mentioned in the story. Illustrate it with suitable Indian symbols and imaginary events of the Ojibway life.

Reading Skills Practice

1. This story includes a number of excellent descriptive similes. Have the class find the similes in the Reader and suggest others that might have been used in the same place:

- a. had wings like a bird
- b. like the brown tassels of the corn
- c. dark, as though a cloud hid the sun
- d. as lightly as the swooping wing of a gull
- e. bent the mountains like a bow across his knees

Further Reading

Thunder in the Mountains, H. M. Hooke (Oxford) 5-8

Sequoyah, Leader of the Cherokees, A. L. Marriott (Random) 4-6

Tales the Totems Tell, H. Weatherby (Macmillan of Canada) 6-8

The Bear Who Stole the Chinook, F. Fraser (Macmillan of Canada) 5-7

The Golden Phoenix and Other French-Canadian Fairy Tales, M. Barbeau (Oxford) 5-7

PAGES 347-352

Elsa Skis for the School

Background and Analysis

Canada as a nation has a rich heritage with many cultural streams to draw upon. This story helps to underline this fact.

Here is a school sports story in which a new Canadian “stars” for her school, as a result of an art which she learned in her native Czechoslovakia. It is intended to stir up greater appreciation for the skills and arts of the new Canadians among us, and to teach children to make newcomers feel at home.

The story tells of a young new Canadian from Czechoslovakia whose father had taught her to ski. She entered an inter-school ski meet and helped win the trophy for her school.

Check the story for specialized vocabulary: straight run, practice slope, herring-boned, slalom, stem-turned, snow-plowed, trial runs. (Some of these are dealt with in the Workbook, page 116.)

Teaching the Selection

READINESS

Discuss the sport of skiing with the children. They should know its European origin and the fact that in the Scandinavian countries and in Switzerland skiing is not just a sport, but also an important means of transportation in mountain regions.

Have the children do the exercise on the specialized vocabulary, Workbook, page 116, and check this as part of readiness.

practice slope	an incline where skiers practise and warm up
herring-boning	a good method of ascending a slope on skis; called so because the tracks resemble herring bone stitching
slalom	weaving to avoid obstacles on a downward slope. At a ski meet, the obstacles are flags; on a mountain slope the obstacles might be trees or rocks
stem-turned	a change in speed and a shift in balance in order to change direction
snow-plowed	braked

Tell the children that the story is about a new Canadian from Czechoslovakia, Elsa Dravec. When they read the title they will immediately see a purpose for reading the story.

GUIDING THE READING

General Comprehension

Tell the children to read the story to find out how Elsa skied for the school.

Study and Appreciation

Have the children discuss these things:

What was perfect snow for skiing? (neither too soft or wet, nor too light or powdery)

What preparations did Elsa's father make for skiing? (waxing)

Where did Elsa learn to ski and who had taught her?

Why did the girls go out on the practice slope? What is meant by a trial run? A straight run?

How did the skiers get up the hill?

What helped Elsa win the slalom race? (her balance)

Why did she not win the ski jump?

What difficulties did Elsa encounter in becoming acquainted in her new city home? Why did she enter the competition more or less unexpectedly? What effect did the meet have on Elsa? On her friends?

The last paragraph says that the Dravec home now "seemed welcoming and cheerful as it never had before." Why?

What had she done for her neighbours? What else might she do in the months to come?

ENRICHMENT AND OTHER ACTIVITIES

1. Have the children discuss sporting competitions they have watched or taken part in. Use this discussion as motivation for creative writing.
2. Write a brief account of the ski meet for a school paper.
3. Write, in dramatic form, the discussion which might have taken place in Elsa's class on the morning of the first school day following the meet.
4. Watch for stories in which new Canadian children excel in various ways. An example of this type is *The Bells on Finland Street*.
5. List the names of some of the leading hockey and baseball players. Think of the country of origin of these men. This will be another time when new Canadians can lend special help with a problem.

Further Reading

- Skiing for Beginners*, C. Brown (Scribner) 5-9
Granite Harbour, D. M. Bird (Brett-Macmillan) 7-9
Escape on Skis, A. D. Stapp (Morrow) 7-9
Kristli's Trees, M. Dunham (McClelland and Stewart) 4-6
Happy Times in Norway, S. Undset (Knopf) 7-9
Start Early, F. Ian (Oxford) 6-8
The Bells on Finland Street, L. Cook (Macmillan of Canada) 5-7

PAGES 353-360

The Chuckwagon Race

Background Information

The selection is taken from a book called *Chuckwagon of the Circle B* by Vera Fidler. It makes an interesting episode in the book, following a description of the Circle B Ranch and the children's weeks of preparation before the day of the race. We know how much practising they did by their conversation in the first part of the story.

The Calgary Stampede, which is by far the largest and most famous stampede in Canada, takes the form of exhibitions and contests. Among the activities are wild-steer bareback riding, calf-throwing, branding, wild cow milking, "bronco busting," trick riding, roping and chuckwagon races.

The stampede attracts visitors from all over Canada and the United States. The week of activities starts off with a monster parade through the city. The parade is a most colourful spectacle—Indians in full regalia with feathered headdresses and heavily beaded costumes, cowboys in highly decorated jackets and vivid neckerchiefs, beautiful horses (many

palominos) with silver-studded saddles and bridles. Everywhere are heads topped by large white Stetsons, the stampede souvenir, which everyone seems to wear during Stampede Week. Attractions at the stampede grounds include an Indian village and evening fire-work displays.

The children's chuckwagon race described in the story is run by rules similar to those governing adult races: The chuckwagon is a wagon equipped as a travelling camp-kitchen hauled by four horses, accompanied by two outriders. The contestants are to start as if they were in camp, only the driver of the chuckwagon being in his place. The beginning of the course is marked by a series of barrels which are to be circled at the start of the race. When the gun sounds, the equipment, including the stove, is to be put into the chuckwagon, the outriders are to mount their horses, then chuckwagon and outriders, before pulling out on the track, must circle the barrels without upsetting them.

Teacher's Analysis

1. Note the simple, homely atmosphere of the story, the good spirit of the children and the childish touch provided by the dog.

2. Note in Part II the possible hazards of the chuckwagon race, in the excitement of the horses and the possibility of interlocking wheels between the racing wagons.

Teaching the Selection

READINESS

If the children are unfamiliar with stampedes, fill in the background. They should know that Calgary is in the heart of the Alberta cattle country, and that many children in that province grow up with horses and are interested in the contests at the stampede. Locate Alberta and Calgary on a map.

Tell the children what a *chuckwagon* is and the conditions of the race, including the place of the *outriders*. Give them information about what happened in the chapters prior to this part.

GUIDING THE READING

Have the children read the story to find out if the Circle B children won the chuckwagon race.

Discuss answers to such questions as the following:

How would you know that the Circle B children had done a lot of practising before the race?

How many teams took part in the race?

What accident occurred? What accident might have happened to Bob?

How close was the race?

Notice what a good sport the loser was when he said, "Oh, well, it's all in the race" (page 359).

ENRICHMENT AND OTHER ACTIVITIES

1. In the art class make posters advertising the stampede.
2. Children might be interested in writing to the Stampede Committee Chairman, Calgary, for pamphlets advertising the stampede.
3. The children could collect information on ranching in Alberta and prepare reports on it.

Reading Skills Practice

1. In the story find words that have the following phonetic spelling:
căn'văs thrōn brī'dl tēms rānd

Compose sentences using each word, with the meaning from the story. Prepare sentences using the homonym (a word that sounds the same but differs in meaning and spelling) of each word.

2. The exercise on Finding Proof, Workbook, page 108, will give practice in careful reading and the use of the dictionary.

3. The exercise on Outlining, Workbook, page 109, will give children practice in the paragraph concept, in finding main ideas and important details.

Further Reading

Cowboy in the Making, W. James (Scribner) 4-6

Rodeo: Bulls, Broncs and Buckaroos, G. Rounds (Holiday) 5-8

Smoky, the Cowhorse, W. James (Scribner) 6-8

Chuckwagon of the Circle B, V. Fidler (Macmillan of Canada) 6-7

PAGES 361-372

Train Whistles in the Mountains

Background Information

Clare Bice (also author of "Days at Jory's Cove" and illustrator of this Reader) wrote *Across Canada* in 1955. Shortly before that time, steam locomotives were in general use on our railway lines. The Canadian National Railways train from Montreal to Vancouver—travelling through Field—took eighty-eight hours; on each trip the steam locomotive was replaced at least five times to be overhauled; it had to be refueled

every seventy-five miles. In 1960 the last steam locomotive was removed from the system, and the roundhouses were no longer needed. The Super Continental covers the same 6000 miles in two days and eighteen hours; its diesel engine travels the whole trip twice across the continent with only routine servicing; it carries sufficient fuel for 500 miles. Although "pushers" are no longer needed in the mountains, there may be three or even four diesel engines to pull the cars over the Great Divide.

The selection is set in and around the town of Field, British Columbia, and its setting is given in detail. It is in the Valley of the Kicking Horse River surrounded by high mountains, notably Mount Stephen, Mount Burgess and Mount Cathedral. Field was an important railway centre where trains were equipped and engines serviced for the long climb up the Great Divide (the section of British Columbia which marks the division between rivers flowing east and rivers flowing west); now the Super Continental does not even stop there.

Teacher's Analysis

1. Note the detail concerning the location of Field as given above.
2. Watch for indications of the wilderness of the mountain country surrounding Field (bears come down to the town; elk and deer might be seen on a walk out of the town).
3. Details marking Field as a railway centre, are found on pages 361, 362, 363, 365, 366. The vocabulary of railways includes: shunting, pusher, locomotive, foreman, roundhouse, section-man, siding, coal burner, dispatcher.
4. Notice the details on landslides and their effect on the railway.

Teaching the Selection

READINESS

Maps, travel folders, geography textbooks and newspaper or book illustrations should be used to give a background for this trains-and-mountains story. Our selection is relatively modern, but already it is out-of-date since diesel power has replaced steam. If a discussion proves of interest to the class, talk about the change mentioned in the Background, including the vocabulary, as needed, from Analysis 3. Locate Field, the Yoho Valley and the Great Divide.

Complete the exercise on Outlining, Workbook, page 109, which will help with development of paragraph structure, as well as with the locale of the story.

Have the pupils look at the illustration on page 367 and talk about details they see in it. What would they like to learn about in "Train Whistles in the Mountains?"

GUIDING THE READING

General Comprehension

Have the children read the story to find out what it would be like to live in Field, why Sara and her friend were going up to Mount Cathedral, what Sara saw on her walk, what a landslide is like, and how a mountain railway centre is warned of a landslide.

Discuss answers to these questions with the children.

Study and Appreciation

Help the children organize the railway information given in the story by answering such questions as the following:

What has to be done to the west-going trains at Field?

What is the purpose of a roundhouse?

What is a despatcher's job?

How would a despatcher know of any interference with the track?

What interference could occur to the passage of trains?

If you wakened up in Field, how would you know that you were in a railway town?

Why would an artist like to stay in Field?

What might you see on a walk out of Field?

What did you learn about fossils from the story?

ENRICHMENT AND OTHER ACTIVITIES

1. The class might write to the C.N.R. for folders describing the railroad in the mountains. (These folders describe the intricate system of tunnels in the district, and how the trains are prepared for the climb to The Great Divide.)

2. The children might write to the Dominion Government, Department of Mines and Resources, for folders on the Rocky Mountain National Park. (They will learn the size of park, height of mountains, wild life, etc.)

3. In an art class let the children imagine they are in the Field area. They might do sketches of mountains, of bears at the dump, of the town itself.

4. The class might look for information on fossils and landslides and report of them.

Reading Skills Practice

1. The exercise, Sign Language, Workbook, page 110, will give children practice in reading for detail and in following directions.

2. A child may confuse words because he has been taught to give too much attention to word endings. Words that are similar in appearance should be used for this exercise, such as *rough* and *trough*. Use each of

these sample words in a meaningful sentence. Then have the pupils use the following words in sentences.

freight fright
favour flavour
walking waking
farther father

whether weather
certain curtain
familiar similar
peace place

Further Reading

Across Canada, C. Bice (Macmillan of Canada) 6-7

Story Book of Trains, M. and M. Petersham (Brett-Macmillan) 3-5

How They Sent the News, J. W. McSpadden (Dodd) 5-7

Trains, Tracks and Travel, T. W. Van Metre (Simmons) 6-9

Trains, R. H. Henry (Bobbs) 6-8

PAGES 373-377

Czechs to Canadians

Background Information

This is a story of a new Canadian family that became respected in the community where it settled and gave its sons to the service of our country. It is divided into two parts, years apart in time, thus providing for novelty of approach and treatment. The first part describes the Meges family leaving their home in Czechoslovakia for Canada. The second part describes what takes place many years later—the welcome given two of the Meges sons on their arrival from the war to their home in Saskatchewan.

The purpose of the selection is to add emphasis to the fact that groups of people of many different origins have contributed to the Canadian culture.

Teacher's Analysis

1. The teacher should know the pronunciation of the Czech names and expressions:

Paul	Powl	Bela	Bě'la
Prague	Präg	Istvan	Isht'văn
Tranava	Tră nă'vă	Baruch	Băr'ūk
Kuci	Kōōt'sē	zupa	tzū'pā
Gyorgei	Jōr'jē	dobry den	dō'brē dēn
Meges	Mă'gēs		

2. Note the new words whose meanings can be gathered from context: wiseacres, befitting, keepsakes.

3. The word *ensign* and the expression *on the bias* should be noted in the discussion of the story.

Teaching the Selection

READINESS

Encourage the children to talk about the countries from which their parents or grandparents came. If there are children who have recently come from across the ocean, plan to have these children give brief talks to the class as a follow-up activity after the lesson.

In as many languages as possible write "Good day" on the chalkboard:

Bon jour (French)

Guten Tag (German)

Dobry den (Czechoslovakian)

Buenos dias (Spanish)

Locate Czechoslovakia, Prague, Saskatchewan and Regina on maps. Tell the children that the selection they are going to read deals with a family leaving the homeland, Czechoslovakia, to come out to live in Canada. It also tells of the return of some of the boys of the Meges family to their Canadian home in Saskatchewan after the war. Look at the title. What would the children expect to read about in this story?

GUIDING THE READING

Have the children read only the first section, to get a description of the Meges family leaving their village in Czechoslovakia. Discuss these questions:

What did the villagers think of the Meges family for leaving home?

Why did Paul Meges decide to leave Czechoslovakia and come to Canada?

What preparations were necessary for the trip?

How did the family feel as they left Tranava?

How did the Meges family occupy themselves before the train arrived?

What happened when the train came in?

Why were they sorry to leave the old land and what were they hoping for in the new land?

Why did Maria wipe tears from her eyes, and her husband look solemn as they were leaving?

Introduce Part II briefly by telling the children that what happened in the village of Kipling happened in most Canadian towns and villages in 1945 and 1946. Have them read the section to find out how the soldiers were received, and how much a part of Canada the Meges family had become.

For what had the family to thank God?

ENRICHMENT AND OTHER ACTIVITIES

1. On a map have the children trace the journey of the Meges family from Czechoslovakia to Saskatchewan.

2. Have the children list ten events that might have happened between Part I and Part II of the story.

3. Imagine the conversation that followed the family reunion after the sons returned from overseas.

4. Follow the suggestion given in the readiness section by having children, or parents who have recently come from countries outside of Canada, talk about the countries of their origin.

Reading Skills Practice

From the list given, choose two synonyms for the italicized word in each sentence. Discuss which of the three words is most appropriate in the story, which they would prefer to use.

thoughtfully gift remembrance kindly talked crooked
machinery warm disputed tools sincere twisted

1. Jane's grandmother gave her a bracelet for a *keepsake*.
2. Paul sold all his farm *implements* before he left Canada.
3. The village of Kipling prepared a *hearty* welcome for its visitors.
4. The boys *argued* about who would sit next the window.
5. Her *gnarled* fingers picked up the broken pieces of china.
6. The neighbours waited *considerately* until the family had left.

From the selection have the pupils choose other words which are interesting, make up sentences and locate synonyms for each. (Suggested words: mingled, ensigns, prosperous, assembled.)

Further Reading

Happy Times in Czechoslovakia, B. Libushka (Knopf) 4-5
Czechoslovak Fairy Tales, P. H. Fillmore (Harcourt) 4-6
Across Canada, C. Bice (Macmillan of Canada) 4-6
Young Canada, A. M. Beck (McBride) 7-9
Ian of Red River, R. Guttormsson (Ryerson) 6-9
Prairie Adventure, H. Dickson (Ryerson) 6-8

PAGES 378-384

A Canadian Speaks

Background Information

John Fisher is a popular radio broadcaster who has been heard each week day on "John Fisher Reports." He was executive director of the Canadian Tourist Association, promoting Canada to Canadians and to visitors. Some years ago he travelled all over Canada and gave a series of

radio talks on the various places he visited. The tone of the talks was enthusiastic. The intention was to arouse Canadians to a feeling of pride in their country. The teacher should note that the same tone and same purpose are apparent here—the tone is of romantic enthusiasm, the purpose is to arouse a pride of country in Canadians. The teacher should be careful, therefore, not to accept the article as a source of factual information.

Because the article was planned as a radio talk for adults, it may be difficult for Grade VI children to read silently.

Teacher's Analysis

1. The topics are dealt with in Guiding the Reading under these six parts:

- (1) the size and position of Canada in relation to other countries (pages 378-380),
- (2) flashes of things that come to mind, including Johnny Canuck, as representing Canada (380-381),
- (3) representative sounds (381-382),
- (4) the people and evidences of our growth (382-383),
- (5) why Canada is lucky (383-384),
- (6) Canada's role in relation to other countries (384).

2. Each teacher will introduce new words from the Word List, page 436, which she considers necessary. Note the following words for vocabulary enrichment: unique, muskeg, barren, cataract, winches, helicopters, magnetometers, geologists, uranium, asbestos, insulin, cobalt.

TEACHING THE SELECTION

To most parents the daily news broadcasters and commentators are the important radio personalities. Many boys and girls of Grade VI will have already learned the value of their programmes. Let the pupils discuss briefly some of the recent news events, those of world and local interest.

Tell the children something about John Fisher and about the type of article which is a radio talk to make people enthusiastic about Canada. (In 1961 Mr. Fisher became Public Relations Counsel to the Prime Minister of Canada.) If the pupils were to talk to non-Canadians about Canada, what might they speak about?

GUIDING THE READING

Since this is probably the most difficult selection in the Reader, you may prefer to study it in the six parts referred to in Teacher's Analysis 1.

Read the first paragraph to the children and ask them, "In the rest of the talk, what do you expect this Canadian to speak about?"

1. The next five paragraphs down to “. . . unique position” on page 380 should be read silently by the pupils. Notice that this portion is factual and can be more readily understood than the rest of the selection. Use the “hinge” idea to check details of the map. Bring this material out by means of maps: latitude and size in comparison with other countries. Review the seven time zones; when it is 3 p.m. in Dawson, it is 8.30 p.m. in St. John’s.

Read the next paragraph aloud, “The size of our country—land and people.” Notice that this is a summary of the previous part and an introduction to what is coming.

2. The next three paragraphs, “Let us look at the land—fair play,” pages 380-381, should be read silently by the pupils. What did the author “see” when he thought of Canada? What do the pupils see? Notice the five characters used to portray Canada, Great Britain, United States, France and Russia. Have the pupils select and mention some of the things that are typical of Canada. Why does the author think Johnny Canuck is a good symbol?

3. The next paragraph, at the bottom of page 381, will be read silently. Select some of the sounds of Canada that the author hears. The author lists fourteen. What others might have been included?

4. The last line on page 382 and the next two paragraphs will be read silently. Notice the people who made up Canada in days gone by. Notice the advance we have made, especially the scientific development and the change in the physical appearance of our country.

5. The last paragraph on page 383 and two paragraphs at the top of 384 will be read silently. Why is Canada a lucky nation? Notice the connection between our country and the three nations: United States, Great Britain and France.

6. Read the last two paragraphs orally to the class. Discuss the meaning of “middle-of-the-road” especially with reference to Canada which is middle-sized in influence. Notice the products we supply to other countries and how we can help other nations. Let the pupils notice that the last sentence is a résumé of the whole selection and again refers to the opening idea. Bring out the truth that Canada is “full of promise” but we must all do our bit to fulfil her destiny.

ENRICHMENT AND OTHER ACTIVITIES

1. Discuss the preparation of a radio talk: how careful the timing must be, how well the person must speak, how sure he must be of the purpose of his talk, and how carefully he must prepare the material.

2. Have the class make a list of topics for a radio talk based on the idea that they are proud of what they have: (a) My Family, (b) My School, (c) Our Town, (d) Our Country. Discuss what might be

included in such a talk. Let each pupil prepare one script. Have the better ones presented on a simulated programme.

3. Give the class practice in noting the relative positions (north and south) of Canadian, American, European and Asiatic cities, e.g., Ottawa, London (England), Paris, Tokyo, Moscow, Saskatoon, Seattle, Montreal, Chicago.

4. The poem "There's a Thing We Love to Think Of" by Jean Blewett on page 426 has much the same tone as the article just read. Compare the sentiments expressed in each.

5. This is also the appropriate time to enjoy "The Northern Seas" by William Howitt, page 424. This poem would be good motivation for creative art.

Reading Skills Practice

1. The exercise on Applying What You Have Learned, Workbook, page 111, is a final review of vocabulary and organization skills.

2. The exercise on Thinking Back, Workbook, page 112, is a brief review of the details in the Reader.

3. Divide each of these words from unit 8 into syllables. Mark the stressed syllable or syllables.

juniper	conscience	competition	placard
anguished	flourished	sympathetically	caricatures
insulin	unique	geologists	symbolic

Further Reading

Canada and Her Neighbours, Taylor, Seiveright and Lloyd (Ginn) 6-8

Across Canada, C. Bice (Macmillan of Canada) 5-7

Paddle-to-the-Sea, H. C. Holling (Houghton) 4-6

Let's Read About Canada, Harris and Harris (Webster) 4-6

MY POETRY BOOK

A THING OF BEAUTY

A thing of beauty is a joy for ever;
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health and quiet breathing.

John Keats

If a teacher enjoys poetry and loves it, she can stimulate her pupils to love it also. She will show her pupils that a poem is "a thing of beauty" so that it will be "a joy for ever."

The poems in *My World and I* have been carefully chosen to provide a variety of appeal, to broaden the pupil's experience, and to enrich the theme of each of the eight units. Many additional poems will be read by the teacher with little or no comment. In the table of contents of the poetry section (pages *viii* and *ix* of the Reader) figures indicate the unit with which each group of poems may be taught. For example, the four poems after the Arabic 1 may be taught with the prose selections of *My World of Fancy*. Many teachers may, however, wish to group the poetry for teaching because of the special problems it presents. The arrangement of poetry in *My World and I* will assist in this approach.

Suggested Anthologies of Children's Poetry:

The Merry Minstrel, H. Perry (Ryerson)

The Faber Book of Children's Verse, J. A. Smith (Faber)

Time for Poetry, M. H. Arbuthnot (Scott)

Stars to Steer By, L. Untermeyer (Harcourt)

Poems for Boys and Girls, Vols. 1 and 2, Morgan and Routley (Copp Clark)

My Poetry Book, G. T. Huffard (Winston)

Poems for Children, E. Farjeon (Lippincott)

Gaily We Parade, J. E. Brewton (Brett-Macmillan)

At the Theatre

Background Information

The poem describes a child's experiences during a matinee performance at a legitimate theatre. The words of the poem are spoken by a child for whom the experience is full of wonder. The child recounts the things that make the whole event a wonderful one for him. The people, the music, the lights going down, the curtain rolling up, the stage setting and the play transport him into a world where the grass is greener, the people have redder cheeks and tears are sadder.

The experience described in this poem is not common to most boys and girls in this day and age. The teacher must try to help today's pupils imagine what it was like to live in a time when there were no movies, television or radio to entertain, when a trip to a theatre was a rare event. They must imagine, too, the excitement of waiting for the curtain to rise and reveal a strange world.

Perhaps the author, Rachel Field, preferred the theatre to school. She once said, "I was never remembered by my teachers as being particularly promising. I was ten years old before I learned to read, I was notably lazy, and behind others of my age in every thing but drawing, acting in plays and learning poetry by heart."

The poem might be taken immediately after "The Serenade" as it is obvious that the play is about Pierrot and Pierrette.

READINESS

Ask the children whether they have seen or taken part in any plays. Where? Discuss the differences between plays and movies.

If no one in the class has been to the theatre, use the material in Background Information to help the children listen to the poem with comprehension.

GUIDING THE READING

READING THE POEM / Tell the pupils to listen to find out how the child felt about his visit to the theatre and what he liked about it.

Read the poem right through while the children listen with their book closed.

STUDY AND APPRECIATION / Ask such questions as: Did this child like going to the theatre? What are some of the things he enjoyed?

Have the pupils find lines in the poem that will answer these questions:

What did the theatre look like inside?

What things did the child think were different in the world on the stage from things in the ordinary world?

What kind of play did he see?

How did he feel about the play?

Guide their reconstruction of the visit: the body of the theatre, the stage setting, the plot (introducing the heroes, heroines and the villain—Pierrot, Pierrette, Harlequin, Columbine and Pantaloon), and the return to the everyday world.

ENRICHMENT

1. Discuss other experiences that take pupils “out of this world.”
2. Read the poem “My Little World,” page *x* of *My World and I*; let the children notice that through books they can visit other countries. Read the poem fragment, “Everyone suddenly burst out singing,” by Siegfried Sassoon on page 385.
3. On page 296 of *Under the North Star* there is an amusing play “The Obstructive Hat” which takes place in a theatre.

PAGE 388

Jonathan Bing Does Arithmetic

READINESS

Prepare the children for the play on words in the poem by giving them some examples and asking them to suggest others. This old rhyme would serve as an example:

2 y's u r	Too wise you are
2 y's u b	Too wise you be
i c u r	I see you are
2 y's 4 me	Too wise for me.

Let the pupils suggest words that are pronounced alike but have different meanings. Recall the meaning of *homonym*. Give an example of a *pun* as in such a sentence: The boy said he had to go home because he had a *pane* under his arm (but all he had was a piece of glass).

GUIDING THE READING

The poem is purely for fun. Its humour is the kind that children enjoy. Read the poem aloud. Let children follow with books open, to assure appreciation of the play on words.

Ask for volunteers to write stanzas two and three in words on the chalkboard. —

Jonathan Bing could not do arithmetic. But was he as stupid as he seemed to be?

ENRICHMENT

1. Have the children collect rhymes, stories or even jokes that depend on a play on words as the source of humour. Cartoons using puns may be collected.

2. Find the poem “Arithmetic” in *Complete Poems of Carl Sandburg* (Harcourt). This piece of poetic prose expresses Sandburg’s dismay and even disdain for arithmetic.

3. Here is another example which may amuse the class.

O I C

I’m in a 10der mood today
& feel poetic 2;
4 fun I’ll just—off a line
& send it off 2 U.

I’m sorry you’ve been 6 o long;
Don’t B disconsol8;
But bear your ills with 42de,
& they won’t seem so gr8.

PAGES 389-390

Rilloby-Rill

Background Information

This gay tuneful poem is based on the incessant “fiddling” of grasshoppers. Sir Henry Newbolt cleverly presents the continuous repetitive sound of the grasshopper and vividly suggests the movement of the grasshopper as he makes his song.

READINESS

Recall with the children the story of “The Ant and the Grasshopper.” (The ant is the symbol of frugal industry, the grasshopper is the symbol of pleasant improvidence—“they earned but little towards their rent.”) Ask the pupils how a grasshopper makes “music.” (A chirping or creaking sound is produced by the friction of its wing-cases against each other.)

GUIDING THE READING

READING THE POEM / Tell the children to listen for the tune of the grasshopper’s fiddling. The teacher should read the poem to bring out this tune.

STUDY AND APPRECIATION / In order to help the children feel the rhythm, on the second reading ask them to repeat with you lines 2, 5 and 6 of each verse.

“Heigh-ho! never be still!”

“They fiddled a tune called Rilloby-rilloby,
Fiddled a tune called Rilloby-rill.”

Ask such questions as the following:

How would you know that grasshoppers are not as industrious as ants?
(Reread the verse if necessary.)

What was the fairies' reaction to the fiddling during the daytime?

What feelings do we have when we hear grasshoppers, day or night? Why?

Why did the fairies want the dance tune at night?

Describe this fairyland during the day and during the night.

Have the poem reread by the pupils. Help them to get the swing of the rhythm which will convey the gay dance tune.

ENRICHMENT

1. The children might like to memorize a verse or two, or prepare choral reading under the teacher's direction. The following choral arrangement is only suggested and can be adapted to the size and type of the class.

CHORAL READING ARRANGEMENT

First stanza:

Lines 1, 3, 4 and 5, small chorus or solo, medium voice,

Lines 2 and 6, strong chorus.

Second stanza:

Lines 1 and 3, small chorus or solo, medium voice,

Line 2, strong chorus,

Lines 4, 5 and 6, small chorus, light voices.

Third stanza:

Lines 1, 3, 4, 5 and 6, small chorus, medium,

Line 2, strong chorus.

Fourth stanza:

Lines 1, 3 and 4, light solo voice,

Line 2, strong chorus,

Lines 5 and 6, small chorus medium, fading away on line 6.

Fifth stanza:

Lines 1, 3, 4 and 5, small chorus, soft and light,

Line 2, strong chorus,

Line 6, small chorus medium.

Sixth stanza:

Lines 1, 3, 4 and 5, solo voice, light and very soft,

Line 2, full chorus, soft,

Line 6, small chorus, very soft, fading away.

2. Read "The Ant and the Cricket," page 93 of *Poems for Boys and Girls*, Book 2 (Copp Clark) or "Grasshopper Green," page 205 of *The Merry Minstrel* (Ryerson).

3. Locate the Bible story, "Go to the ant, thou sluggard; consider her ways, and be wise," Proverbs 6: 6-11.

King Midas

Background Information

This poem is based upon the myth, "The Golden Touch." In the original story King Midas had found Silenus asleep in the royal garden. Instead of having Silenus put to death for trespassing, he gave him his liberty. Silenus was an old friend of the god Bacchus (or Dionysius), and because King Midas had been kind to Silenus, Bacchus granted King Midas anything that he wanted. Here Chesterman attributes the wish-granting power to Silenus. The author has written this poem with modern speech and background. Note the "light touch." The poem is really a take-off on the old myth. Its purpose is to entertain.

READINESS

Let the children name some things they would ask for if they knew their wish would be granted. Introduce the characters Midas and Silenus.

GUIDING THE READING

READING THE POEM / The children might read this poem for themselves to find out what King Midas had wished for and how the wish turned out.

STUDY AND APPRECIATION / Have the children find answers to the following questions.

Who asked King Midas to make a wish?

What kind of person was King Midas?

How long did it take the king to choose the wish which should be granted?

Did the magician give Midas a chance to change his mind?

What do you think was Silenus' opinion of King Midas' wish?

How did Midas enjoy his wish?

Why was the king very glad to have the power of the golden touch removed?

How would you have felt?

Discuss other possible results of the golden touch.

ENRICHMENT

1. Organize the class to practise choral reading with this selection. A good arrangement would be to have solo voices read the speeches of Silenus and Midas in the first two stanzas, with the whole class coming in on the narrative. Small groups might alternate with the reading of the last four stanzas.

2. The children should read, if possible, Hawthorne's version of the original story "The Golden Touch" in *Tanglewood Tales* (Dent).

3. Let the children talk about the other stories they have read where people made foolish wishes, for example, "The Fisherman and His Wife." "Aladdin and the Wonderful Lamp" from *The Arabian Nights* is another well known story.

PAGE 393

The Runaway

Background Information

Robert Frost, the author of "The Runaway," is one of the greatest American poets. As he lived most of his life in New England, many of his poems have a New England background, and this poem is one fine example. It illustrates Frost's easy, conversational style and his superlative descriptive ability.

The colt mentioned in the poem is a Morgan, a famous breed of horse developed in the New England states by Justin Morgan. The Morgan is usually dark bay in colour and is a very good general purpose driving horse.

READINESS

Tell the children that the story takes place in an older section of the United States on a farm in the Eastern Mountains. (Note: the wall referred to is probably a stone fence made by farmers from stones cleared off their land, laid carefully together without cement.)

Prepare the children for intelligent listening by discussing the breed of horse. Explain the phrase "miniature thunder." Explain that "sakes" is a typical New England shortening of "for goodness' sake," and that "shudders" as used here is applied to an animal's coat.

GUIDING THE READING

Ask the children to listen to the poem to see if they can tell why it is called "The Runaway."

Reread parts of the poem where necessary to help the children answer such questions as the following:

How could you tell that this is a young colt?

How do you know the author loved animals?

Pick out lines which tell what time of year it was, where the poet saw the little colt, that the colt was frightened, how heavy the snowfall was, what time of day it was.

Find the details which suggest the New England background (the mountain pasture and the wall), and the time of year (first snowfall). Note, too, the vivid pictures of the colt ("The little Morgan had one forefoot on the wall," "He dipped his head and snorted at us," "And mounts the wall again with whited eyes, and all his tail that isn't hair upstraight," "He shudders his coat as if to throw off flies").

Have the children discuss the phrase "miniature thunder" (thunder: the beating of the colt's hoofs as he galloped in fright over the hard ground; miniature: his small unshod hooves). Note further good use of language: "Like a shadow against the curtain of falling flakes," "And now he comes again with a clatter of stone."

Note the sympathetic observation of the poet: "I think the little fellow's afraid of the snow," "It isn't play with the little fellow at all."

ENRICHMENT

Have pupils select for memorizing lines which they especially like.

Read more poems from *Collected Poems by Robert Frost* such as "Stopping by Woods on a Snowy Evening" and "The Pasture."

They might also enjoy "Justin Morgan Had a Horse" by Marguerite Henry (Grades IV-VII).

PAGE 394

The Harpers' Farm

This is a charming little poem which should offer no difficulty to Grade VI children. They might discuss activities they have enjoyed on farms and, with those mentioned in the poem, make comparisons. They might read aloud lines that describe the activities they enjoyed most.

PAGES 395-397

Dark-Plume Bill

Background Information

Dark-Plume Bill was a chief of the Blackfoot tribe. When the author met him, he was almost one hundred years old. Seeing the old man in his nondescript clothes, the author thought about him as he was while he recalled for her the past. She was intrigued with the contrast between the old passive figure ("his gaze is unconcerned") in his peculiar clothes

watching the flashing motorcars—and the Chief who had been head of a tribe of fighting, hunting Indians; she wanted to pass on a sympathetic understanding of such a character.

READINESS

Recall the poem “The Wilderness Is Tamed” (page 106) and suggest that this is another poem presenting a contrast between old Indian days and the present.

Discuss briefly the location of the Jasper Trail and the home of the Blackfoot Indians (from foothills to prairie). Recall how the Indians, roaming freely over the country, were restricted and affected by the coming of the white man.

Discuss with the pupils the following word and phrase meanings: bowler, unconcerned, prehistoric, stealthy pad of feet.

GUIDING THE READING

READING THE POEM / The children will read the poem by themselves, watching for a description of the old Indian, the things he remembers and the changes in his life.

STUDY AND APPRECIATION / Have the children discuss such questions:

Describe the Indian Chief, outlining his main pastime.

To what are the trucks compared?

Why is a Red River cart compared to a ship at sea?

Quote Dark-Plume Bill's description of the coming of the railway.

Why did his tribe scatter like the wigwam smoke?

Why was the buffalo so important to the Indians?

How do you think the author wants us to feel toward the old Indian—sympathetic or disdainful?

Why would Dark-Plume Bill make an interesting friend?

Note the effect of such descriptive phrases as “flashing motorcars,” “trucks like dreary monsters,” “stealthy pad of feet.” Let the pupils reread the poem to pick out phrases that they like. Discuss the word pictures that are found in the poem.

ENRICHMENT

1. Notice the illustration on page 396 and the stream of vehicles starting with the covered wagon and the Red River cart, and continuing to the modern car. Let the children discuss what other imaginative illustrations might have been prepared.

2. Let the pupils imagine the daydreams of other centenarians: the little lady who used to be a ballerina, the man who fought in the Boer War.

3. Collect poems about Indians, daydreamers and the very old people:

“When I Was a Tall Lad” by Marjorie Pickthall, page 37, *Poems for Boys and Girls*, Book 2 (Copp Clark), “An Old Woman of the Roads” by Padraic Colum, page 95, *Poems for Boys and Girls*, Book 2 (Copp Clark).

PAGES 398-403

Hiawatha's Sailing

Background Information

Henry Wadsworth Longfellow was born in the eastern United States in the early part of the nineteenth century. He was a professor of modern languages at Harvard and spent most of his long life in Massachusetts. He travelled widely in Europe and at one time he was the guest of Charles Dickens in London. Some of his best-known poems are, “The Wreck of the Hesperus,” “Evangeline” and “The Song of Hiawatha.”

According to the poem, Hiawatha was the son of Wenonah and Mudjekeewis, the West Wind. Shortly after he was born his mother died, and he was brought up by his wise old grandmother, Nokomis, “who taught him her wisdom”—how to listen to the language of the flowers, trees, birds and water. When Hiawatha grew up he became a great hunter and a leader of his people. He wrestled with the god, Mondamin, until the latter gave him the secret of growing corn. He taught his people how to build canoes, grow corn and live in peace.

The poem, “Hiawatha's Sailing,” tells of Hiawatha's construction of the first canoe and how he and his friend, the strong man, Kwasind, cleared the river to make it safe for passage.

READINESS

Recall previous portions of Longfellow's poem which may have been studied, such as “Hiawatha's Companions,” page 406 of *Under the North Star*. Develop the idea that Hiawatha is legendary, just as King Arthur and Robin Hood are. Only a portion of a much longer poem is included; this part tells about Hiawatha's building of the first canoe.

GUIDING THE READING

READING THE POEM / Read the poem with full flowing rhythm, the pupils following in their books. Ask the pupils to listen to find out how Hiawatha made the first canoe.

STUDY AND APPRECIATION / The rhythm and rhyme will help with the pronunciation of such words as Cheemaun (chē mǎn'), Taquemenaw (tăk'ă mēn à) and Pauwating (pă wăt'ing).

Let the pupils notice the qualities and uses of the trees mentioned in the poem: the birch, for bark; the cedar with its strong, pliant branches,

for ribs of the canoe; the tamarack or larch, for its fibrous roots to sew the canoe together; the fir tree, for its gum or balsam to seal the seams. The children should locate the sections which tell about Hiawatha's requests to these different trees and be ready to read short portions.

Some study of the expressive adjectives used by the poet such as rushing, sombre, pliant, fibrous will help to improve appreciation. The attention of the class should also be drawn to the effective use of repetition of words and phrases, peculiar to this style of poetry.

Lead the children to notice that the ends of the lines do not rhyme, that the poem is *blank verse*, that the poetical effect is in the regular rhythm of the lines:

Lay' aside' your cloak', O Birch'-tree!
Lay' aside' your white'-skin wrap'per

ENRICHMENT

1. Have a group of children prepare and perform a dramatic reading of the selection, as suggested in the Reader. For variety, a background of Indian music might be provided by a record player.

2. Talk about the use of birch bark for souvenirs. Stress the fact that the removal of the bark from all the way around a tree will kill the tree. Let the pupils suggest how the bark could safely be taken (from pieces of firewood, or loose bits going only part way round the tree and certainly not right through the whole bark portion).

3. Poems to enjoy: "Indian Children" by Annette Wynne in *Over the Bridge*, page 92, and the following poem:

INDIAN LULLABY

Rock-a-by, hush-a-by, little papoose,
The stars come into the sky;
The whippoorwill's crying, the daylight is dying,
The river runs murmuring by.
The pine trees are slumbering, little papoose,
The squirrel has gone to his nest;
The robins are sleeping, the mother bird's keeping
The little ones warm with her breast.
The roebuck is dreaming, my little papoose,
His mate lies asleep at his side;
The breezes are pining, the moonbeams are shining
All over the prairie wide.
Then hush-a-by, rock-a-by, little papoose,
You sail on the river of dreams;
Dear Manitou loves you and watches above you
Till time when the morning light gleams.

Author Unknown

'Twas in the Moon of Winter-Time

Background Information

This beautiful Christmas poem is an English version of the original poem by Brébeuf, written in the Huron language, about 1643. Jean de Brébeuf was one of the first Jesuit missionaries to the Indians. With others of his Order, he undertook to Christianize the Huron Indians who lived south of Georgian Bay. In 1649 the Hurons were almost destroyed by the Iroquois. At this time the Jesuit missionaries were captured and put to death by cruel torture.

The missionaries lived in the wilderness with the Indians, suffering the hardships of the winter in wigwams and long-houses, barely existing on the sparse, unsuitable food, and sharing in the heavy, physical labour. They learned the language and taught the basic Christian prayers and stories in simple native rhymes.

"'Twas in the Moon of Winter-Time" is a good illustration of the translation of a Biblical story into the idiom and experience of the Indians.

READINESS

Have the class look at the Nativity scene as depicted on page 404. Let the pupils tell in what ways this varies from the traditional illustration. Draw attention to the note under the translator's name, and tell something about Brébeuf and his work with the Indians. One of his tasks was to adapt the Bible stories so the natives could more easily understand them.

GUIDING THE READING

READING THE POEM / Read the poem as the children listen with their textbooks closed. How did Brébeuf tell the Christmas story to the Indians?

STUDY AND APPRECIATION / Help the pupils to notice how well Brébeuf expressed the story in images that would be found in the life of the Indians with whom he was living: God is Gitchi-Manitou; instead of shepherds, hunters heard the angels' song; the inn becomes a bark lodge; the Babe was wrapped in a rabbit skin; the three kings became chiefs from afar who brought gifts, not of gold, frankincense and myrrh, but of fox and beaver-pelt.

Let the pupils notice the repetition of the chorus. Someone may mention that in hymn books it is not necessary to repeat this after each verse. The word "chorus" comes after verse one, and it is understood

that this is repeated. They will see that the Jesuit priest used one Latin phrase, "In excelsis gloria" which means "Glory in the highest."

ENRICHMENT

1. A simple choral arrangement can be made by having four pupils read one verse each, the rest of the class reading the chorus. With a second group of four pupils to read the verses, the class may join in with the chorus, their books closed.

2. This carol was meant to be sung. Music is available from the original publishers, the Frederick Harris Music Company, Oakville, Ontario.

3. This would be an ideal pantomime number for a Christmas concert. If the music is not available for the choir to sing, one child may be the narrator. Others will be dressed as the Holy Family, the hunters, the chiefs, and even the animals.

4. Look for other versions of the Christmas story as told to the Eskimos, the Japanese, the Negroes.

PAGE 406

Indian Summer

Background Information

Wilfred Campbell (1861-1918) is one of Canada's favourite nature poets. "Indian Summer" has been included in school readers for three generations.

Indian Summer is the period of warm weather in the autumn after the first frost. A bit of early winter previous to this has been called Squaw Winter.

READINESS

Discuss how animals, birds, trees and children get ready for winter. Bring out the fact that the unexpected cold weather in October makes Indian Summer more appreciated.

GUIDING THE READING

READING THE POEM / Read the poem in a quiet calm voice to the class, their books closed. Have the pupils listen to find out what the poet thinks of Indian Summer.

STUDY AND APPRECIATION / Have the children read the poem silently to find words and phrases that suggest autumn and Indian Summer: smoky hills, crimson forest, blue-jay calls, the maple leans with all his glory spread, the sumachs on the hills have turned their green to red,

marshes wrapt in mist, wild birds are flying south. Have the pupils choose words which best express the poet's feelings: still, dreamy, sad.

Have the class turn back to "Autumn Glories" by Martha Brand, page 144, and reread it. Where is she when she looks for signs of autumn? (obviously in the country, in a farming district) Where is the author of "Indian Summer"? (in the country, in its natural state) In each case have the children quote lines to support their answers.

The poem should be read once again by the teacher, and then by the pupils.

ENRICHMENT

1. This poem may be used to introduce natural science work on a collection of coloured leaves and identification of them.

2. The migration of birds is referred to in the poem. The study of the habits of birds may be carried on by those pupils interested in the subject. The use of encyclopedia and reference books can be encouraged in this way.

3. A committee of pupils might look for more poems about autumn. Suggested titles might be "Something Told the Wild Geese" by Rachel Field, in *Under the North Star*, page 424, "Autumn Fires" by R. L. Stevenson in *The Golden Flute*, and the following:

AN INDIAN SUMMER DAY ON THE PRAIRIE IN THE BEGINNING

The sun is a huntress young,
The sun is a red, red joy,
The sun is an Indian girl
Of the tribe of the Illinois.

MID-MORNING

The sun is a smouldering fire,
That creeps through the high grey plain,
And leaves not a bush of cloud
To blossom with flowers of rain.

NOON

The sun is a wounded deer,
That treads pale grass in the skies,
Shaking his golden horns,
Flashing his baleful eyes.

SUNSET

The sun is an eagle old,
There in the windless west,
Atop of the spirit-cliffs
He builds him a crimson nest.

Vachel Lindsay

The Flight of the Gulls

Background Information

The gulls in the poem are obviously sea-gulls (see verse three) but the description can be enjoyed by children who know inland gulls. The rhythm suggests the graceful wheeling and gliding of the birds. In preparation for teaching, the teacher should read the poem aloud until she can suggest this rhythm. The pace is slow; the poem is limited to the suggestion of movement for no sound of the birds is mentioned.

READINESS

Have the class discuss briefly the characteristic flights of large birds, noting the tendency of certain large birds to float in the air. If they have seen gulls, either inland or on the sea, let the pupils discuss their appearance and flight. Tell them that the poem they are going to read describes, as the title suggests, the flight of gulls.

GUIDING THE READING

READING THE POEM / While the teacher reads the poem, have the children listen to get the feeling of the gulls' movement.

STUDY AND APPRECIATION / In talking about the flight of gulls, the words graceful, easy, effortless, floating will come to mind. Have the pupils read the poem silently to pick out words the poet uses.

Discuss such questions as: At what time of the year do gulls fly? Where do gulls rest? What would cause ships' hulls to dip?

Have the last three lines of each verse read to produce the feeling of graceful movement. The children might pick out favourite lines or verses and read them aloud.

ENRICHMENT

1. A simple choral reading could be planned by having the last three lines of each stanza taken by a small chorus. Smoothness and lightness must be stressed for the proper effect of the poem. Have a good reader present the poem as the children listen to plan their interpretation of the poem. Give them an opportunity to express their ideas, so that the reader of the first seven lines of each verse will express his own interpretation.

2. Have the pupils make a sketch of sea-gulls in flight. Print two lines from the poem below the illustration, or prepare an original appealing couplet.

3. Look for other poems by Wilfred Campbell. William Cullen Bryant's poem "To A Waterfowl" would be a suitable poem to read.

The Brooklet

READINESS

Recall songs and poems of strong rhythm which indicate the action described in the selection ("The Duel" by Eugene Field, "The Flight of the Gulls").

GUIDING THE READING

READING THE POEM / Read the poem aloud, the pupils' books closed. What do we learn about the brooklet?

STUDY AND APPRECIATION / Note that this poem emphasizes sound as well as movement. The gurgling noise of a shallow, swift-moving stream is suggested all the way through. On its way to the sea, the brooklet tells its own story of its experiences, from its source in the hillside, past even a cemetery, to the sea.

Look at the rhyme scheme: one and three rhyme; five, six and seven rhyme.

Notice the possibilities for good speech practice. The letters *b* and *t* help to give liveliness and sound. The letters *l* and *s* help to suggest the flowing movement of the water.

The tempo of reading may vary to indicate the change in mood. Stanza one is happy and lilting; stanza two is thoughtful and troubled; stanza three is carefree again.

ENRICHMENT

1. This is a good selection for choral reading. The pupils will be able to work out their own arrangement. They will probably suggest a chorus for lines two, four and eight; a light voice for verses one and three, a heavier voice for verse two.

2. Watch for other poems with strong rhythm and repetition of lines. "Rilloby-Rill" on page 389 may come to mind first. Others might include "The Wrangle-Taggle Gipsies," "Wynken, Blynken and Nod" by Eugene Field.

Spring Is Too Busy

READINESS

Start a discussion with the pupils about all the things that people have to do in the spring that keep them busy. (These can be adapted to

rural or urban settings, as the case may be.) Now the discussion can be brought around to the realm of fancy, which fits the poem. How busy would a person be who had to do all the jobs that Nature herself has to do in changing over from winter to summer? What are some of those many jobs?

GUIDING THE READING

During the oral reading by the teacher, have the pupils listen for mention of the many tasks of Nature during early spring, during the change-over from winter. Why is she so busy and what things must go undone as a result?

In discussion bring out these facts: The first stanza gives a picture of early spring when the world looks drab after the snow has gone; yet there is a liveness in the air which suggests the resurgence of life going on while the signs are not especially apparent. The second verse suggests spring bursting into bloom—symbolized in the poem by the “dressing up” idea.

The teacher should note the possibility of introducing to the children the symbolism implied in the preceding paragraph—the coming of spring symbolized by a few representative activities (buds, nests, lambs, bees, etc.), and the beauty of blossom and perfume of spring (lilac and clover). Children with experience in poetry appreciation will be intrigued by the author’s device by which she suggests so much in so few words.

Avoid a piecemeal analysis of this lovely little poem. Rather direct questioning to improve appreciation of both the content and the art of the poet. Have the pupils find all of the clever comparisons and well turned phrases that add beauty and wit to the selection.

ENRICHMENT

1. The pupils might enjoy trying out the device of using something as a symbol to suggest a great deal. Let them suggest a symbol for the following: (a) a killing frost after blossoms have come out in the spring (the daffodils are nipped in the bud); (b) destruction after a hailstorm in midsummer (the wheat field is flattened, the house windows are shattered); (c) a very, very hot day in August; (d) drought area; (e) a forest fire.

2. Those who like the poem might learn it as a memory selection.

3. If other spring activities in natural science or art are going on at the time that this poem is taken, attempts should be made to work out some correlations. A science booklet on the return of spring might make use of poetic lines selected from this poem to accompany illustrations.

4. Look for and bring to school other spring poems for the purpose of comparison. Here is one example.

SPRING SONG

Spring is coming, spring is coming,
Birdies, build your nest;
Weave together straw and feather,
Doing each your best.

Spring is coming, spring is coming,
Flowers are coming too;
Pansies, lilies, daffodillies
Now are coming through.

Spring is coming, spring is coming,
All around is fair,
Shimmer and quiver on the river,
Joy is everywhere.

—*William Blake*

PAGE 409

The Tempest

This poem should be taken soon after “Spring is Too Busy” to reinforce the device of symbolism discussed in the reading of “Spring is Too Busy.”

In four simple lines, the first verse of the poem suggests the power and fury of a sudden storm. The author uses the symbols of uprooted and shattered trees to suggest the havoc caused by the storm. Note that this storm is accompanied by high winds (tore up the pine) and fierce lightning (shattered the oak). The second verse vividly suggests the peaceful freshness which follows such a sudden storm.

These sudden violent storms are familiar to children in most parts of Canada. Because of this the children should especially enjoy this excellent little poem.

The teacher might try having the children read this poem without any previous discussion. Then help them to full appreciation by asking such questions as:

What does the poem tell?

How would you know that the storm was sudden?

How violent was it? How does the author suggest the violence?

What other things might have happened besides those that are mentioned?

How long did the storm last?

Describe the district after the storm. How does the author suggest this?

After the discussion, draw children's attention to the device by which he suggests so much in a few words.

A Salute to Trees

This is a straightforward poem which will present no difficulty to the children.

Discuss the title. Have the children talk about their idea of the meaning of *salute* and then listen to the poem to find out the special application of the term *salute* here.

After they have read the poem let them suggest alternative titles such as "In Praise of Trees."

Have them tell the general uses of trees mentioned in the first verse, and the author's personal recollections of trees described in the second verse.

Look at the names of trees mentioned in stanza two, and deduce the parts of the world where Van Dyke had camped. (Pine—Northern Europe or America; olive and vine—Southern Europe; oak—Eastern Canada, United States or England; palm—hot countries near the equator; elm—Europe and North America.)

Speculate on the meaning of *vaulted* as applied to the elm. Help them to see that it suggests the shape of the elm.

Have the children recall the trees and their uses mentioned in "Hiawatha's Sailing." They might be interested in naming the kinds of trees whose uses are mentioned in stanza one.

The Portsmouth Road

Background Information

The young man in the poem has obviously decided to leave home and seek his fortune in a strange country. He is walking down the road to Portsmouth, England, where he can board a ship for foreign lands. As the rhythm suggests, he is in a fine, merry mood—"My step was bright and merry." He is reminded that no matter where he goes, he will find no country better than his native land.

The rhythm suggests lively walking. It is faster and livelier than the swaggering walk of the Pirate Don Durk. The mood is happy. The chorus might indicate that beneath his eager quest after adventure is the very strong "pull" of home.

READINESS

Discuss the title and the possible location of *Portsmouth*. (The children will suggest that it is probably a town at the mouth of a river.) Tell them that the poem is about a young man who left home to seek adventure on the sea; on the way he was told where the best place in the world was.

GUIDING THE READING

READING THE POEM / Read the poem to the pupils, being careful to bring out the smart walking rhythm. Have the pupils listen, their books closed, to find out where the finest land in the world is.

STUDY AND APPRECIATION / Let the pupils reread silently to find answers to the following questions. Where possible quote from the poem.

Describe the young man's feelings as he walked down the road. (A careless rambling fellow, my step was bright and merry.)

What kind of weather was it? (It must have been a bright day because of the mood and rhythm, but the weathervane was pointing to a coming storm.)

In what two ways was he reminded of home? Did he agree with what was said by each?

How would you know that the young man was not completely happy about leaving home?

What is the effect of the chorus? (The echo of the underlying insecurity when he thinks of the future, and his feeling of homesickness as he thinks of leaving familiar surroundings.)

Note these words and phrases for vocabulary appreciation: careless, rambling, whistled, stave, loud and mellow, bright and merry, tramping, brown as any berry.

Have various children read the first two lines of each verse to give the effect of walking. Then have the whole class read the lines together.

Have various children read the whole poem aloud, the class listening critically.

ENRICHMENT

1. Encourage the children to select and memorize favourite couplets.
2. To develop appreciation of rhythm and to reinforce the pupils' response to this walking rhythm, the teacher might read and have the children repeat in chorus verses like the following:

One misty, moisty morning
When cloudy was the weather
I chanced to meet an old man
Clothed all in leather.

. . . .

As I was going up Long Green Hill,
I met a Long Green man.
"Good day," said I. "Good day," said he.
And we stopped where we began.

3. As a co-operative venture, let the class prepare a third verse for the poem—as the young man was returning on the Portsmouth Road several years later.

As I returned to Portsmouth Road,
A sadder, wiser fellow,

4. Locate other poems about travellers. See *Poems for Boys and Girls*, Book 2, for “Wander-Thirst” by Gerald Gould, “A Vagabond Song” by Bliss Carman, “Road Song” by Louis Untermeyer, “Travel” by Robert Louis Stevenson, “Rivers of Canada” by Bliss Carman and “The Quest” by Eudora S. Bumstead.

PAGES 412-413

Lochinvar

Background Information

As a child, Sir Walter Scott (1771-1832) heard many historical tales from his grandfather and these inspired him to write. While still in early manhood he relinquished his practice of law and devoted himself wholly to literary work. He first published three volumes of historical and romantic ballads including “Lochinvar.” Long narrative poems and then historical novels followed. Thousands of tourists who annually visit his home south of Edinburgh indicate the interest still taken in his life and work.

A ballad is a narrative poem, usually intended to be sung to an audience. Old English ballads such as “Barbara Allen” are well known. Scott popularized the modern form. Television and radio stars are always introducing new ones, especially songs of the old West.

“Lochinvar” is one of the fine ballads that Scott wrote, using the rich material of the border country between England and Scotland in the middle ages. It tells of a young knight whose loved one is obliged to marry a “laggard in love and a dastard in war.” Lochinvar attended a ball before the wedding and carried off the maiden. The rhythm is simple and regular, suggesting the movement of a horse. The Eske is a small river in the south of Scotland near the border. The Solway River empties into Solway Firth at the border between England and Scotland.

READINESS

Discuss with the pupils the plan of a Scottish castle such as Netherby; obtain pictures from a travel agency or history books. Such a home of a Scottish knight would have as its largest room a hall where banquets and balls could be held.

Tell the children that the poem is about a young Scots knight of long ago, named Lochinvar, and how he obtained his bride.

Some words may need to be discussed before the poem is taught: brake, laggard, dastard, gallant, charger, measure, galliard (a spirited dance for two, popular in the sixteenth and seventeenth century).

GUIDING THE READING

READING THE POEM / Read the poem to the children, suggesting the riding rhythm, but emphasizing the narrative, the pupils' books open. Where and how did Lochinvar get his bride?

STUDY AND APPRECIATION / This poem has many words and phrases which suggest the medieval atmosphere: steed, ere, gallant, laggard, dastard, fair Ellen, wooed, Lead but one measure, kissed the goblet, quaffed off the wine, now tread we a measure, broadsword, bonnet and plume, ford, galliard. As the poem is examined, help the pupils to understand the vocabulary, but do not make this a piecemeal study.

For fuller appreciation the children might discuss what the author thought about Lochinvar, what the bridesmaids thought about him, what the fair Ellen was like, how the bride's mother and father felt about Lochinvar's coming to the hall, why the parents wanted Ellen to marry someone else.

Reread the poem to get the feel of the rhythm, but make sure that you do not allow the rhythm to dominate the sense. Let the children pick out and reread favourite lines and stanzas.

ENRICHMENT

1. The class might enjoy a dramatic choral reading with solo voices for the father and Lochinvar, a small group of girls' voices for the bridesmaids, and the majority of the class reading the narrative.

2. The article "A Great Story Writer" in the Workbook, page 74, will extend the children's knowledge of a great novelist. The exercise on page 75 will help with paragraph structure.

3. One hundred years ago Alfred Tennyson wrote *The Idylls of the King*, and those who like to read about the days of King Arthur might find parts suitable. His ballad, "Lady Clare," could be enjoyed by Grade VI pupils.

4. Find other old and new ballads.

PAGES 414-416

Jacques Cartier

Background Information

The poem was written by one of the most colourful of the Fathers of Confederation, D'Arcy McGee. The poem describes the second voyage

of Cartier to Quebec, probably that of 1535. This poem should be taken when the children have the necessary background in Social Studies. Cartier's name and achievements should be familiar to the children before this poem is attempted.

The teacher should note how well the poem dramatizes and brings to life this episode in Cartier's career. The departure from St. Malo, the anxiety during his absence, the rejoicing on his return, the tales of his experiences, his descriptions of the new land are vividly told in the poem.

READINESS

Have the children tell briefly what they know about Cartier, where he came from, why he came, and his importance in Canadian history. Include a discussion of the types of sailing vessels of those days, the difficulties of long voyages at that time, and the need for an objective in any important undertaking. If possible, a picture of Cartier or of his ship could be used.

Check the poem for words and phrases to be discussed before reading: vigils, fleur-de-lis, the wind from Thule (a word used by the ancients to describe the most northerly regions), fetters, causeway, rills, leagues.

GUIDING THE READING

READING THE POEM / Ask the children to listen to the story that the poem tells. "What did he tell his friends on his return to St. Malo?" Read the poem to them, being careful not to let the rhythm dominate the sense. Thoughtful reading will avoid the sing-song effect of the rhythm.

STUDY AND APPRECIATION / This poem is always popular with children. Do not labour the discussion. A few questions may add to their enjoyment:

Why would the whole town be praying when Cartier started on his voyage? Why were there no tidings for over a year? What river does he describe? Where was Hochelaga's Height?

Have the children read the poem to themselves and select the verses which tell about Cartier leaving St. Malo, the anxiety of the people at home during his absence, the description of the Indians, and the words which tell of his raising the flag.

Following the discussion of the few difficult words and phrases, the poem should be read orally by the pupils. The importance of smoothness and rhythm should be pointed out to make it most enjoyable to the listeners. Lead the pupils to see the two St. Malo scenes: the sadness at first, and then the rejoicing.

Describe in your own words such things as the embarkation scene, the return from the voyage, Cartier's description of the Canadian winter and spring, and of Indian customs which he observed, etc.

How does line two of the fourth stanza reveal the true purpose of Cartier's voyage?

What qualities of character must Cartier and his men have possessed to enable them to achieve success despite obstacles? In what way did he resemble Columbus?

Note that this selection should not be used for choral reading, and is too long for memorization.

ENRICHMENT

1. If the class has not already prepared a mural on Jacques Cartier in their Social Studies, the poem makes a very good subject for one. Divide the class into groups, each group working on a different section described in the poem.

2. Reread the poems "Columbus" by Joaquin Miller on page 416 of *Under the North Star* or "Columbus" by Annette Wynne on page 212 of *Under the North Star Manual*, and compare content and interest.

3. Find other poems about historical characters.

PAGE 417

A Hymn for the Nations

READINESS

This poem, prepared for the School of the Air, gives excellent advice for daily living of individuals and nations in order to build the road of peace.

Since the development of transportation and communication, our world has grown smaller. Thus the actions of the individual or nation affect more people than they would have a century ago.

Discuss the above ideas.

GUIDING THE READING

Pupils listen to the reading of the poem to discover what ways of living are essential in order to build the road of peace.

Why does the poet use the expression "road of peace?" Why should this be built wide, deep and long?

In what ways can nations befriend each other?

The teacher might lead a discussion on the importance of peace. We must desire it and work for it.

The children should practice reading the poem individually and in unison using a slow, strong march rhythm. The teacher must not allow a sing-song effect, but see that the children bring out the strong words:

Build the road of peace before us.

Build it wide and deep and long.

ENRICHMENT

1. Relate this with a study of the United Nations using maps, flags, pictures, newspaper clippings and literature from the United Nations.
2. This selection would be suitable for choral recitation on Armistice Day.
3. Suggest reading: *You and the United Nations* by Lois Fisher (Children's Press).

PAGES 417-418

Rebecca

Background Information

Hilaire Belloc (1870-1953) was an historian, poet and essayist—but also adept at producing the exaggerated absurdity as illustrated in “Rebecca.” The moral is so humorously presented—“Who Slammed Doors and Perished Miserably”—that no teacher need make any more pointed remarks.

READINESS

Other Belloc verses may be read:

As a friend to the children commend me the yak.
You will find it exactly the thing;
It will carry and fetch, you can ride on its back,
Or lead it about with a string.

. . . .

I shoot the Hippopotamus
With bullets made of platinum,
Because if I use leaden ones
His hide is sure to flatten 'em.

GUIDING THE READING

Read the poem, pupils' books closed. Tell the pupils that Belloc enjoyed making up ridiculously long subtitles to show the moral of his verse. They are to make up one for this verse.

Notice the subtitle Belloc himself prepared.

The chief fun of the poem will be the class production of the choral reading as indicated in the text. This is not a poem for study but for pure fun.

ENRICHMENT

1. Find other Belloc verses, such as the one about George “Who played with a Dangerous Toy, and suffered a Catastrophe of considerable Dimensions.”

2. Many limericks have been written, illustrating pointed tales such as Belloc wrote. Have the pupils look for other limericks such as the following or even prepare their own.

There was a young man of Herne Bay,
Who was making explosives one day;
But he dropped his cigar
In the gunpowder jar.
There *was* a young man of Herne Bay.

PAGE 419

The Bagpipe Man

READINESS

This is a charming poem with a beautiful dancing rhythm. Some of the children may have seen a Scottish piper and know what the bagpipes look and sound like. Have them tell the class about pipes. Introduce the word *skirl*.

The class might have a brief discussion about how, listening to music, different people imagine different things.

GUIDING THE READING

Have the children listen to the poem to discover the effect of the music on the people who heard it.

Have the children talk about the poem, finding answers to such questions as the following:

Did the people who listened like the music? How do you know?

What did the bagpipe man think more important than the nature of the tune?

Pick out lines that tell what various people heard and read these lines aloud.

Name six sounds which the children thought they heard in the tune.

Read together some of the lines in which the rhythm is particularly strong, e.g., “And we all went scampering after the sound.” “What do you play so queer, so queer.” “With a whirl and a skirl, and a toot and a trill.”

ENRICHMENT

1. Find other poems by Nancy Byrd Turner in almost any children’s anthology (“Prince Peter,” “Old Quin Queeribus,” “Song at Dusk”).

2. "The Pied Piper of Hamelin" by Robert Browning also attracted children with his music. Read portions of it to the class, perhaps the part about rats, rats, rats.

PAGE 420

Come In from the Rain

Background Information

The poem is expressed in direct, simple language. The mood is quiet and lonely with an undertone of warmth. Note the effect of the rhythm suggesting the continuous swish of the rain and the wind. The rhythm and the repetition of the refrain—Come in from the rain—emphasize the contrast between the misery of the traveller and the compassion of the speaker. Note the details which vividly suggest the dark, stormy night, the poor traveller and the warmth indoors.

READINESS

Ask the children to think about arriving home wet, cold, tired and hungry. How would they like to be met? What would they like to have happen? Tell them that "Come In from the Rain" talks about a traveller who arrives at a house on a stormy night.

GUIDING THE READING

READING THE POEM / Have the pupils listen, their books closed, to find out what invitation is given to a tired traveller. Read the poem simply, paying attention to the detail and being specially careful to read rhythmically and sympathetically.

STUDY AND APPRECIATION / Have the children answer such questions as the following, repeating lines from the poem where possible:

What was the night like?

What was the traveller like?

What do the words "your bones are cold" tell about the traveller?

Give at least three reasons why the traveller is in need of hospitality.

What would the people of the household do for the traveller?

What did they hope the traveller would do for them?

From what the speaker says, what do you know about the people of the house?

Is the hostess the kind of person who would like to know? Why?

How can boys and girls practise sharing?

ENRICHMENT

1. Poets use devices to make their thought more interesting. *Alliteration*, the repetition of the initial sound of two or more words close together, is one such device. If not overused, it can greatly increase the harmony of

a line or phrase. This poem has used alliteration when it includes “Your heart is heavy” and “We are lonely and listen well.” Write some lines on the board taken from page 385:

Everyone suddenly burst out singing
Birds must find their freedom
Winging wildly across the white

The class may enjoy experimenting with phrases like these.

2. Look for other poems about the rain. See *Poems for Boys and Girls* Book 2, pages 24-26. Read the following poem:

RAIN IN SUMMER

How beautiful is the rain!
After the dust and the heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain!

How it clatters along the roofs,
Like the tramp of hoofs!
How it gushes and struggles out
From the throat of the overflowing spout!

Across the window-pane
It pours and pours;
And swift and wide,
With a muddy tide,
Like a river down the gutter roars
The rain, the welcome rain.

Henry Wadsworth Longfellow

PAGE 421

The Three Kings

Background Information

One of the most highly cherished traditions connected with our Christmas celebration is the story of the coming of the Wise Men (the Magi, or the Three Kings as they may be called) from the East to pay homage to the Infant Jesus in the manger at Bethlehem. The most popular carol reminding us of the incident is “We Three Kings of Orient Are.”

In the New Testament, only the Gospel of St. Matthew records the visit of the Wise Men from the East. By the sixth century they were spoken of as Kings. As time passed, legends grew about these travellers. Melchior from Arabia was the small old man with the beard, Balthasar from Ethiopia was middle aged and bearded, and Kaspar of Tarsus was

a tall ruddy youth. Some authorities assert that the Kings reached Bethlehem on January 6th which is called Twelfth Night and Epiphany.

In our modern world, Laurence Housman has given us another simple version of the visit of the Kings who paid homage to the Baby long ago.

Note the simple dignity of the expression, contributed to by the strength of the rhythm and the economy of words. Neither the rhythm nor the rhyme detract from the vividness and simplicity of the episode.

READINESS

After the reading of "The First Christmas," page 298, this poem will naturally follow. Tell the pupils that a modern poet thinks about the three kings arriving at Bethlehem in search for a new King. Talk about what the kings would look like, their clothes, their bearing, their jewellery, the gifts they carried.

GUIDING THE READING

READING THE POEM / The teacher should read this poem quietly and simply to the class, their books closed. The poet imagines the three kings arriving at the gate of the inn late at night. Have the pupils listen to find out what happened.

STUDY AND APPRECIATION / Have the pupils find lines to be read aloud in answer to such questions as the following:

How would you know what time it was?

How did the serving man greet the travellers? Why?

What did the kings say when they came to the stable?

What did they do before they entered?

Have the children discuss answers to these questions:

Why did the serving man say, "In all this town is no fit place for you"?

Why did the three kings say, "This place is fit"?

Why did the kings take off their shoes? (This was an Eastern custom to show respect.)

Have the children read the poem to themselves to pick out favourite lines to be read aloud to the class. Have the whole poem read aloud by some good readers.

ENRICHMENT

1. Read the Bible version found in Matthew 2: 1-12.
2. Discuss the acting parts required for a play. Let some groups of pupils put on a spontaneous production of this scene. Let other groups prepare a pantomime version.
3. The following Christmas verse was found on the flyleaf of Edward VI's prayer book.

THE STORK

The stork she rose on Christmas Eve
And said unto her brood,
"I now must fare to Bethlehem
To view the Son of God."

She gave to each his dole of meat;
She stowed them fairly in;
And fair she flew, and fast she flew
And came to Bethlehem.

Now where is He of David's line?"
She asked at bower and hall.
"He is not here," they spoke boldly,
"But in the manger stall."

She found Him in the manger stall
With that most Holy Maid;
The gentle stork she wept to see
The Lord so rudely laid.

Then from her panting breast she plucked
The feathers white and warm;
She strewed them in the manger bed
To keep the Lord from harm.

"Now blessed be the gentle stork
For evermore," quoth He;
"For that she saw my sad estate
And showed pity.

"Full welcome shall she ever be
In hamlet or in hall,
And be henceforth the blessed bird,
The friend of babies all."

Author Unknown

PAGES 421-422

Sugar Weather

READINESS

This poem describes, in simple but vivid verse, early methods of Canadian sugar making. It also reflects the author's wholesome philosophy of rural life so evident in his prose selections. Many of the pupils' grandparents will remember his amusing articles which appeared regularly in the Canadian press.

This selection should be taken in the early spring and might be introduced with a picture of some phase of the maple syrup industry so common in Quebec and Ontario.

Introduce the words: auger, spile, trough.

GUIDING THE READING

The pupils should listen to the teacher's reading of the poem with the idea of learning about the equipment needed and the method of making maple sugar used in the olden days. The social aspects of the procedure should not be overlooked.

It could be read silently by the pupils, or orally if preferred, to prepare the way for answering such questions dealing with old and modern methods of sugar making.

What weather will make the sap run?

Describe the method of tapping the trees.

How can the visiting boys help?

What is better about the "good old plan?"

What did the poet not like about new ways?

Describe other methods of sugar making.

ENRICHMENT

1. Correlate the study of the poem with the study of the maple sugar industry in Ontario, Quebec and the Maritimes. (Social Studies.)

2. Let the children make sketches of former and contemporary methods of carrying on the industry. Collect pictures and articles on this topic in a scrap book.

3. For science correlation, discuss the part played by the sap in the life of the tree.

PAGES 423-424

The Northern Seas

Discuss trips that the boys and girls would like to take. In winter, where would they like to go? What would they like to see and do there? In summer, what different type of place would they like to visit?

Read the poem to the class: Where would this poet like to go? What time of year was it? What did he want to see and hear?

Concentrate on the word-pictures and sensory images of the poem so the pupils will see, hear and feel—and enjoy—the poet's thoughts about

our northern seas. On a very hot day this poem will be especially appreciated; words and mood are so cooling and calming.

Let the pupils choose the picture which interests them the most—perhaps the flaming wings of the Northern Lights, the green roots of the icebergs which are two hundred times six feet deep, the unsetting sun shines on.

Have the pupils make up their own choral arrangement.

PAGES 425-426

There's a Thing We Love to Think of

For a textbook entitled *My World and I*, a poem such as "There's a Thing We Love to Think Of" is a fitting conclusion. The newcomer will be proud of being a Canadian now, and will readily see that the native born Canadian is justly proud of Canada. All children will be able to list some of the things that they love about our country, as the author does in verses one and two. She is of Anglo-Saxon parentage, as shown in verses three and four. It is only recently that Canadians have become aware of the heritage of the European and Asiatic immigrant. We know that the new-Canadian can be proud of his mother land, and also of his new home.

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